ORGAN 12.

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1123

ANDANTE GRAZIOSO,

Composed expressly for the opening
OF THE

GREAT ORGAN

IN THE

Royal Albert Hall,

Kensington, July 18th 1871,

and performed by

W. T. BEST,

TO WHOM IT IS CORDIALLY INSCRIBED,
BY

EDWARD J. HOPKINS.

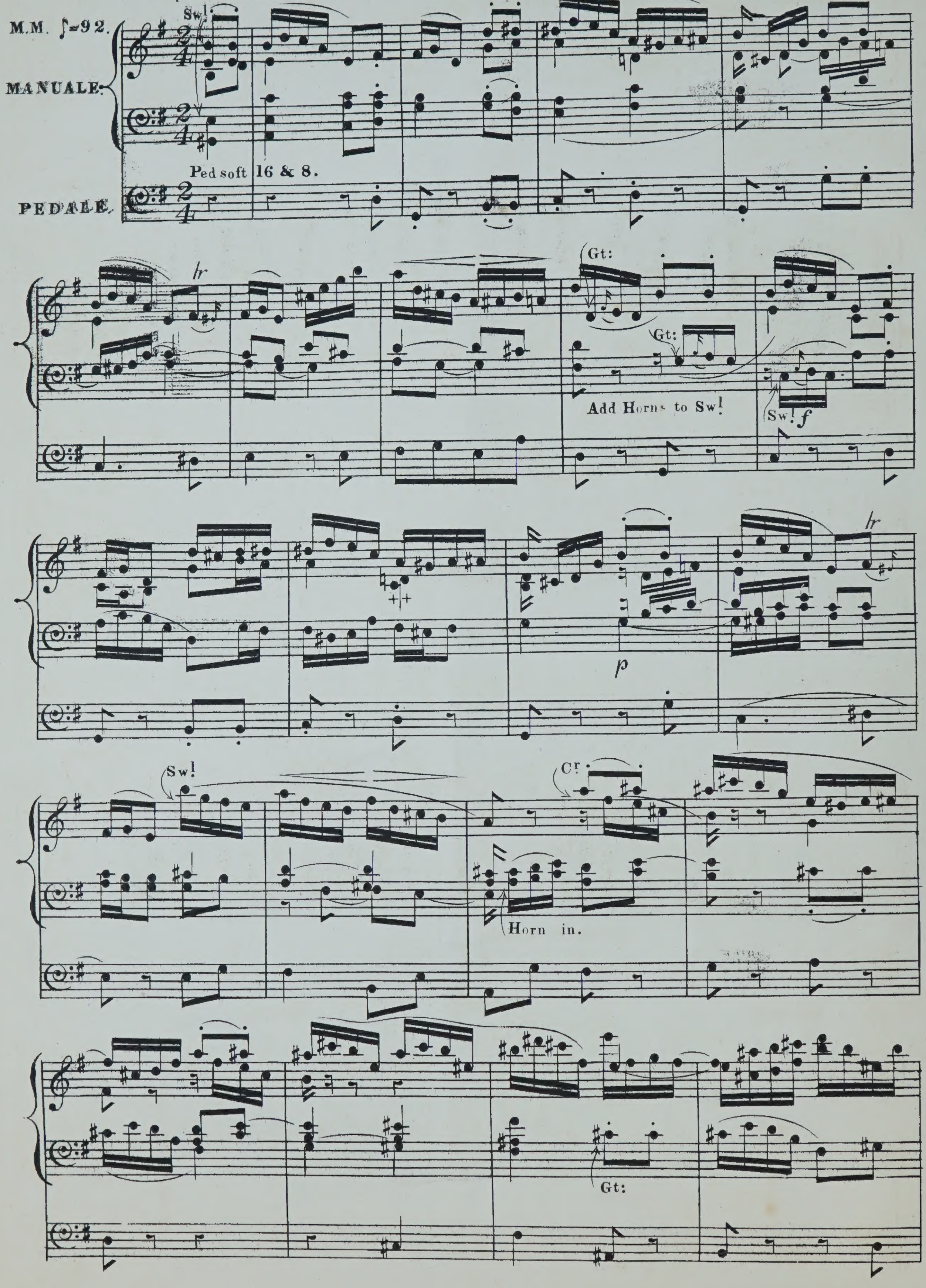
Ent. Sta. Hall. *Reduced Price 1/6*

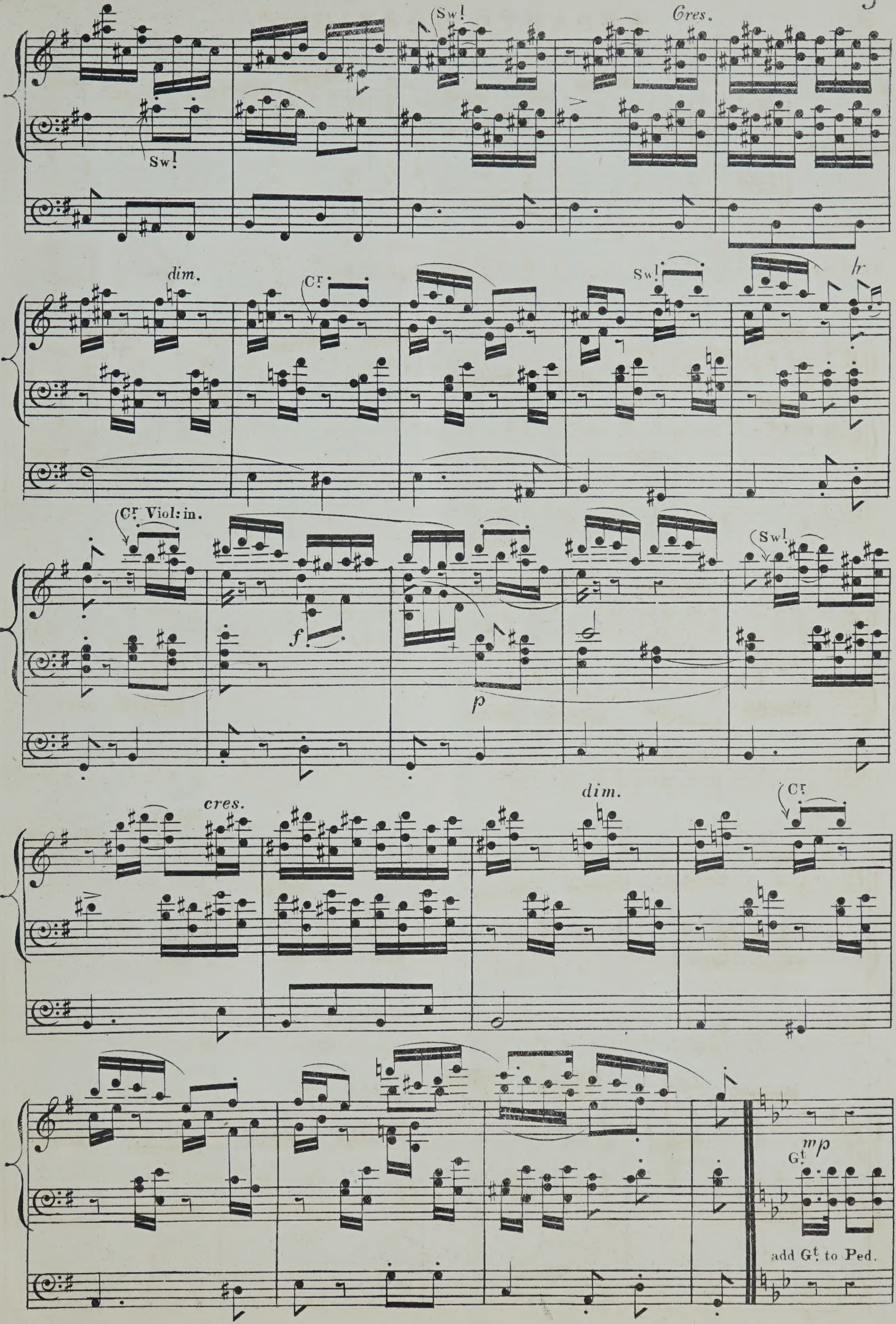
London
METZLER & Co. 37, GREAT MARLBOROUGH ST. W.

ANDANTE GRAZIOSO.

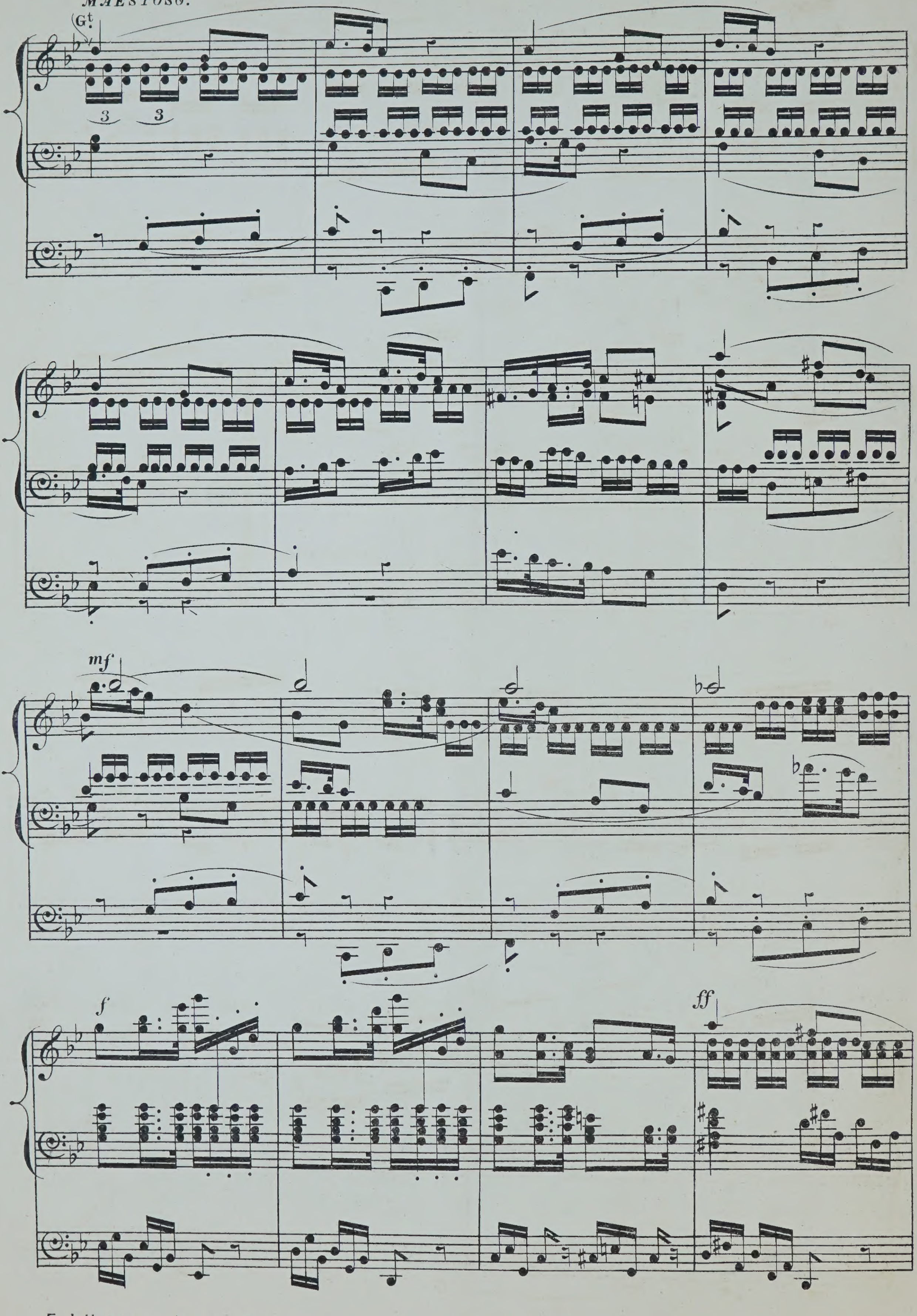
EDWD. J. HOPKINS.

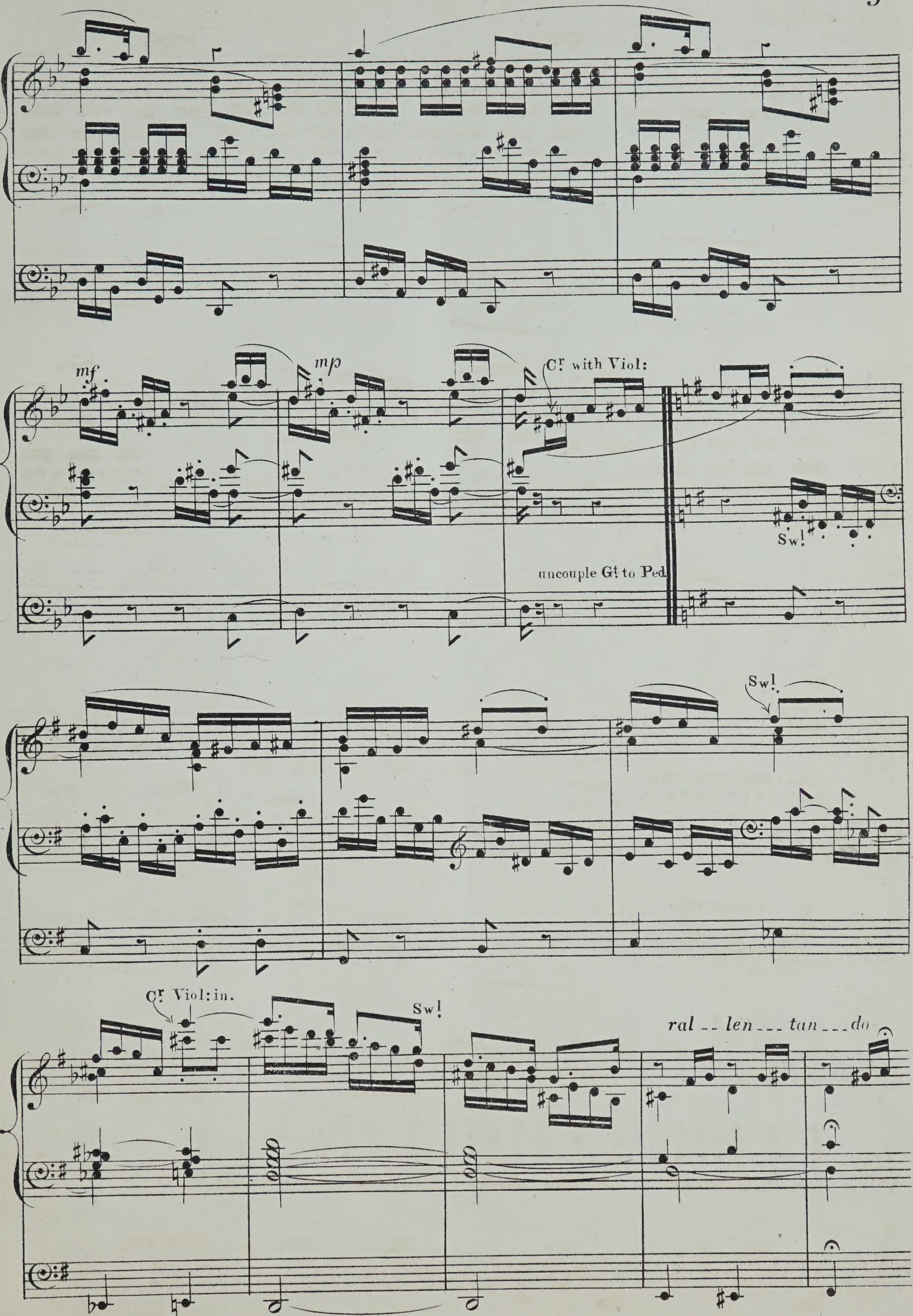
Swell Diapasons & Oboe
Gt. Diapns. Cr. Flute & Violin 8 feet.


M.M. ♪=92.
MANUALE.
PEDALE.
Sw!
Ped soft 16 & 8.
tr
Gt:
Gt:
Add Horns to Sw!
Sw! f
tr
p
Sw!
Cr
Horn in.
Gt:

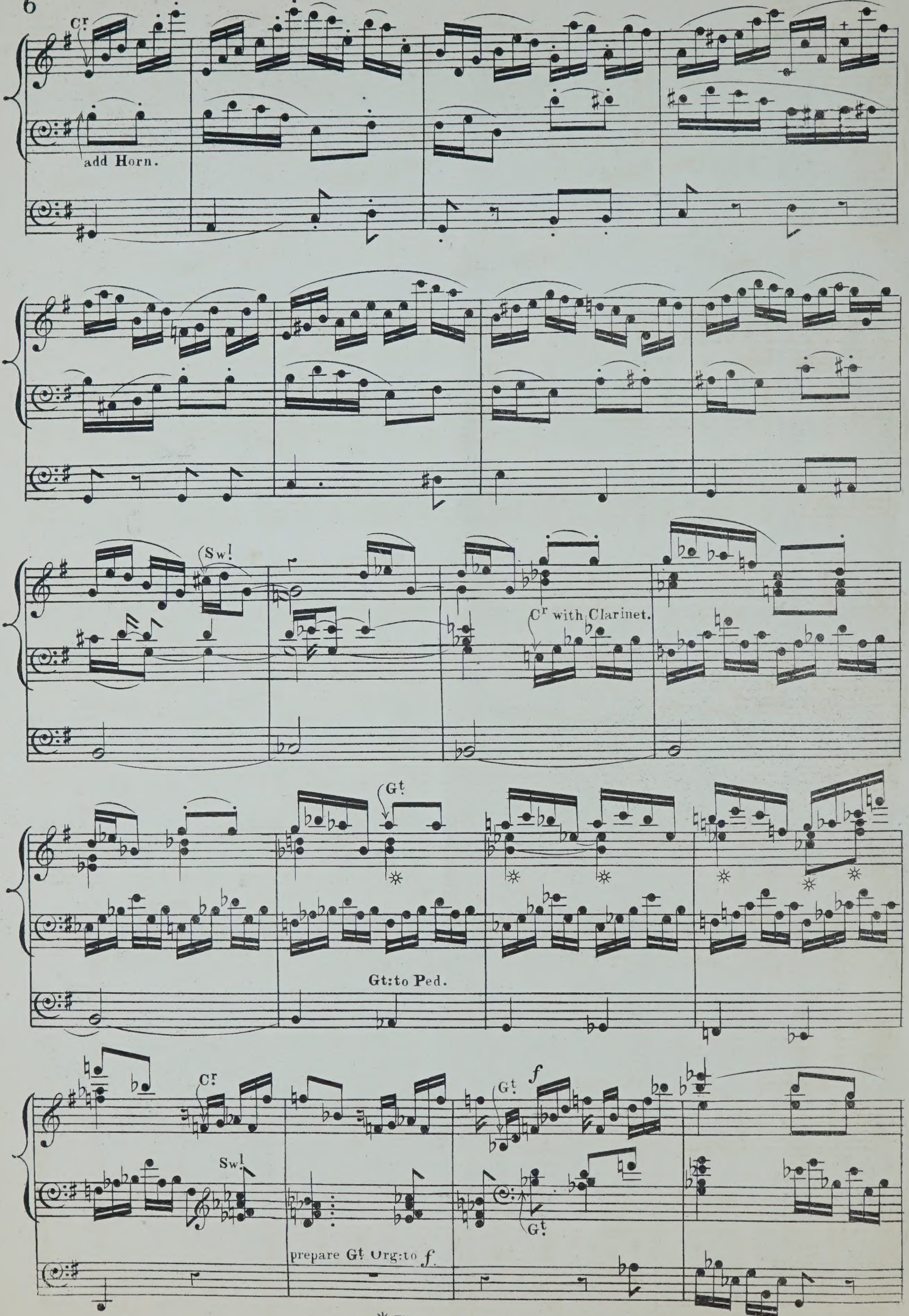

Sw!
Sw!
Cres.
dim.
Cr.
Sw!
tr
Cr. Viol: in.
f
p
Sw!
cres.
dim.
Cr.
mp
Gt.
add Gt. to Ped.

MAESTOSO.



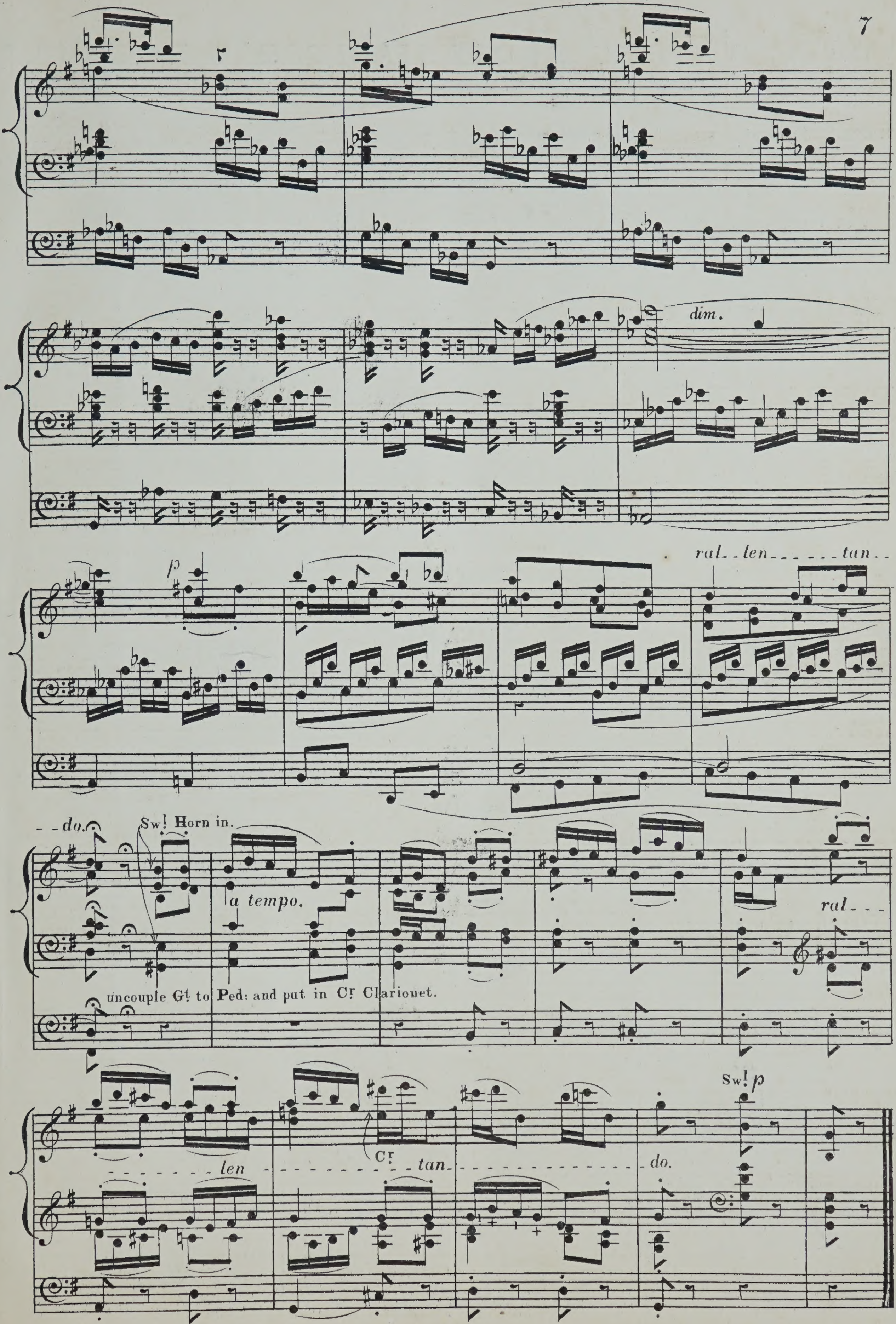

mf
mp
Cr. with Viol:
uncouple Gt. to Ped.
Sw!
Sw!
Cr. Viol: in.
Sw!
ral _ _ len _ _ _ tan _ _ _ do

A


Cr.
add Horn.
(Sw!
Cr with Clarinet.
Gt!
Gt: to Ped.
Cr.
Sw!
Gt!
f
Gt!
prepare Gt! Org: to f.

---

* These six chords may be played short, if more convenient for the hand of the performer.


dim.
p
ral - - len - - - - - - tan - -
- - do.
Sw! Horn in.
a tempo.
uncouple Gt to Ped: and put in Cr Clarionet.
ral - - -
len
Cr
tan
do.
Sw! p

PUBLISHED

BY

IETZLER AND CO., 37, GREAT MARLBOROUGH STREET, W

N ANDANTE GRAZIOSO, composed expressly for the Opening of the Great Organ in the Royal Albert Hall, Kensington, July 18, 1871; and performed by W. T. Best, to whom it is cordially inscribed, by Edward J. Hopkins. Reduced price, 1s. 6d.

IE TEMPLE TUNE BOOK, containing Psalm and Hymn Tunes, by the most celebrated Composers, past and present. Division I.—Old English, to about 1750 (in Buff Wrapper). Division II.—Foreign (in the Press). Division III.—Modern English (in the Press). Collected, Arranged, and Edited by Edward J. Hopkins, Organist to the Honourable Societies of the Inner and Middle Temple. Price, Division I., 2s.

IE TEMPLE CHURCH CHORAL SERVICE BOOK, consisting of the Responses in their Ferial and Festival forms, appropriate Chants, and Psalms and Hymns, with appropriate Tunes. The music edited by Edward J. Hopkins. The whole together, in boards, red edges, 5s. 6d.; in limp cloth, red edges, 4s.

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IE FERIAL RESPONSES, consisting of the Versicles, Preces, &c., and Litany; with the plain song restored, and an explanatory preface, by Edward J. Hopkins. 3d.

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ALLIS'S FESTIVAL RESPONSES, consisting of the Versicles, Preces, &c., and Litany, the plain song being restored throughout, and the whole reduced to the original number of four parts; with an explanatory preface, by Edward J. Hopkins. 3d.

The Temple Church has long been honourably distinguished for the iency of its musical service. The character of its choir stands high, and intelligence and heartiness of its congregational singing are matters of ıte. A handbook which should reduce the elements of the Temple ral service to order became a necessity, and at the suggestion of the trea- ers of the 'honourable societies,' the able organist of the church under- its preparation. The result of his labours calls for one or two remarks.

'In the first place, Mr. Hopkins has done good service by an arrangement Tallis's Responses which restores them to something like their original n. What Tallis did, in point of fact, was to take the plain song of the inary responses, and set them in a bolder and more jubilant form. The ity of this arrangement is obvious and not less so its propriety. The ty of the services was preserved, and the congregation, whether they kept or feast, had always the same simple music to sing. But no excellence ld save Tallis's work from the hand of the 'improver.' His Responses, lerwent as complete a deterioration as was possible, short of absolutely ng their identity. But, thanks to Mr. Hopkins, they have been restored their pristine comeliness.

'The collection of chants—157 in number—calls for little remark. It ludes nearly all the established favourites, as well as some new com- itions, a few of which illustrate the difficulty of infusing into such brief ases anything striking and at the same time original. The capacity of chant has been well nigh used up, and no form of church composition little repays musicians for the time and attention they devote to it. Mr. pkins has wisely avoided those florid specimens of the double chant which late both the canons of their order and of good taste.

" The Temple hymnal embodied in Mr. Hopkins's work consists of the tents of the book formerly used, together with a large infusion of more dern compositions. No one can complain that it lacks variety of style. the very first page, 'Awake my Soul, and with the Sun,' stands side by e with 'O, timely happy, timely wise,' and the same contrast runs ough the collection as far as the commoner metres extend. This is due the retention of many of the Tate and Brady psalms, the quaintness of ich becomes more and more conspicuous as the productions of men like te, Faber, and Keble, come more and more into use. Yet, apart from the sociations connected with the older lyrics, many of them have enough real cellence to justify their still holding a place in our hymnals. In 'peculiar' etres the collection is very rich, and its contents generally have been very refully selected. We learn from the preface that the editor, in this de- rtment of his work, received the assistance of the Temple clergy, to whose od taste the result sufficiently testifies. With regard to the tunes, it may said that they are as varied in character as the hymns. Nearly every andard English tune of real value has a place, and is harmonized with at mixture of simplicity and skilful musicianship without which it would either unduly pretentious or monotonously plain. The fact that pre- rence has been given to syllabic tunes is another recommendation for the ork. Every one who has had experience of congregational singing recog- zes the importance of a clearly defined rhythm. The rhythm of the great ajority of the Temple tunes admits no chance of mistake. As a matter course Mr. Hopkins has drawn largely upon the inexhaustible stores vailable in the German choral books. The new compositions by the editor nd others are serviceable additions to a collection which may compare with ny of its predecessors for usefulness."—*Pall Mall Gazette, April* 6, 1868.

" A service, which combines high music with spiritual worship, has he best chance of becoming popular with those whose good-will is worth cultivating: such is that at the Temple Church. To our mind no service in London with its amount of music can vie with it for heartiness and correctness, whether regarded mainly as a spiritual or as a musical function. It was therefore with exceeding pleasure that we heard that the talented organist of this venerable foundation, Mr. E. J. Hopkins, had thought fit to reduce to typographical expression the various musical elements which make up the order of Morning and Evening Service. In the work now under notice he has presented us with a complete service of Church song. It contains (1) the music to the Order of Morning and Evening Prayer, &c.; (2) a selection of Chants for the Daily Psalms, the Canticles, &c.; and (3) the tunes to the Metrical Psalms and Hymns,—together with the latter, as used in the Temple Church.

"The first of the above divisions evidences great care and research; Mr. Hopkins has not only well studied the history of plain song, but he has brought to bear in his editorial work the results of this study: the elaborate review presented in the preface is proof of this.

"On the chants it is not necessary to say very much. They are 157 in number, and embrace most of those standard compositions with which every lover of Anglican music is familiar. Of the 157 only ten are by Mr. Hopkins himself, a piece of modesty and reserve which the tribe of small editors (few of whom have the least power to compose) would do well to profit by. We may name No. 94 as one of Mr. Hopkins's best.

"The third part of the work is in no respect behind the other two. It contains 321 hymns, to which are allotted 160 tunes—a very fair relative proportion. For the hymns we believe that Mr. Hopkins is only in a general way responsible. Amongst them will be found nearly all those in common use, and some others less known, of which No. 286. for instance, has good points.

"The same judgment which in their selection the chants display, the hymn tunes likewise manifest. Of the 160 no more than about twenty-five are by living composers, and thus we are spared that vexatious deprivation of old familiar friends which is such a common vice of the age. The few new tunes in the Temple book appear to be inserted solely because actually wanted, especially for peculiar metres, and there is scarce one that has not merits of its own entitling it to publication. Mr. Hopkins's 'Redcliff' (175) set to 'Ye sons and daughters,' is a very pleasing and satisfactory specimen of good style.

"We do not hesitate to pronounce the Temple book to be in every respect the most *recherché* volume of Anglican choral music extant. The greatest credit is due to Mr. Hopkins for the good taste and sound judgment he has displayed, and we sincerely congratulate the Honourable Societies of the Inner and Middle Temple on having so able a musical exponent. Widely known as one of our most eminent Church musicians, he may now be ranked as one of our best musical compilers and editors.—*The English Churchman, October* 1, 1868.

"Mr. Hopkins's volume—as might be expected from his well-known abilities in his profession—is one of much interest both to the churchman and to the student of church music. It is compiled with great tact and judgment, and a determination on the part of its editor to do his work well and conscientiously.

"The first division of the book is of great interest from the pains the editor has taken to restore the old plain song, which, it is well known had been much corrupted. The ordinary responses, as given by Mr. Hopkins, are much purer than any we have seen, and in those of Tallis the ancient melody is restored to an extent not found in any other edition. 'Although Tallis's Responses,' remarks the editor, 'were written with the chief melody in the tenor, they have from the date of their first publication by John Barnard, in 1641, down to the present time, uniformly been printed and used with the plain song partly in the treble. It is not improbable that the arrangement was, in the first instance, and after some experience, adopted partly for the convenience and use of the choristers. It is well known that the treble to the chant of the Athanasian Creed on C and B, is, of itself, alone most trying to soprano voices, and an entire choral service on those notes, or ranging as much above as below them, must have been very trying and even exhausting to youthful singers. These considerations, taken in conjunction with the long-established use of the responses in the form above indicated, have led to their being followed in the present work. In the present edition, however, the congregational part, whether in the treble or the tenor, is distinguished throughout by a *; and a comparison of the parts so marked with the treble of the ordinary responses will show how closely the congregational part accords in the two * * *. From what has been said, it is apparent that it formed no part of Tallis's design to supersede or silence the congregational song during the celebration of Divine Service on the Church Festivals, but on the contrary to clothe it as the audible medium through which prayer and praise were offered up, in the most devotional and edifying harmony his great knowledge of the musical art was capable of producing.'

"The second part includes some very valuable chants, selected from a variety of sources, including some of the Gregorian tones. In his remarks upon the early Anglican chants, Mr. Hopkins makes some interesting observations. He says, 'The earlier single chants were, in many cases, little more or less than harmonies founded on some Gregorian chant. Thomas Morley, organist of St. Paul's Cathedral, in his *Introduction to Practical Musick*, printed in the year 1597, gives the 'eight tunes' thus harmonized, announcing, 'Here they be, in foure parts the tenor still keeping the plaine song.'

"'A chant as late in date as the time of Dr. Child (ob. 1697) is constituted much on the same manner and on the same tone, one note only being altered.

"'While some of the single chants were thus founded, wholly or in part, on Gregorian tones, others, bearing the name of early Church writers, as Tallis, Farrant, &c., were constituted on simple melodies, that in some respects still resembled the older chants.'

"The tunes to the Metrical Psalms and Hymns, forming the third division of the Temple collection, includes some of the best ancient and standard specimens, and also some of the finest German chorales. It contains also a good sprinkling of new tunes, some of which, particularly those by the editor himself, are remarkable for originality and beauty.

"Respecting the harmony of some of the fine old English tunes the editor has exercised a wise discretion in its free revision. To notice a single example, the 'Old 137th' is in the old copies so harmonized that of the eight sections of which the tune consists (it being a double tune) seven end in the same key; and the harmony of other tunes present the same characteristics, differing only in degree. In all these cases Mr. Hopkins has substituted other harmonies, thus relieving the mon- tony of the tunes, and greatly assisting the practice of congregatio singing."—*The Choir and Musical Record, Feb.* 8, 1868.

"The Temple Church, once so strangely,—nay barbarously—negle both musically and architecturally, is now to Londoners at least, cl ground. Its architecture (a pure variety of the Early English) is of venerable style which makes the most careless of visitors quite a gloss in himself Its music since 'Mr. Hopkins of the Temple' was char with the responsibility of it, has been known to all to whom chu music is a matter of concern; and no little interest is excited amo those who like to hear the newest ideas of living men of talent, when the gentleman in question is known to be at the Temple organ with some of his charming extempore themes committed to the keys.

"We have been much interested in noting Mr. Hopkins arrangements of old tunes, which exhibit thought and care, and are occasionally very mas

"Of the selection of chants we are able to speak in similar, i more positive terms of commendation; the selection appears to us inte ing and judicious, and the arrangement pleasing; while we can, with infringing upon the impartiality inexorably prescribed for reviewers, av that one if not more of the editor's composing was learned by oursel voluntarily, during the time of its performance, and long before we e perienced the pleasure of noticing it and others in the book before us. *The Musical Standard, March* 28, 1868.

Dedicated to the Secretaries of the York Diocesan Choral Associati

THE HARMONIZED MONOTONE RESPONS to the Order for Morning and Evening Prayer, consisting the Confession, Versicles, Preces, Lord's Prayer, Apostl Creed, &c., with Litany, and an explanatory preface, by Edwar J. Hopkins. 3d.

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THE HARMONIZED MONOTONE RESPONSE to the Order of the Administration of the Lord's Supper, Holy Communion, consisting of the Kyrie Eleison, th *Nicene Creed*, General Confession, Sanctus, Gloria in Excelsi &c., with an explanatory preface, by Edward J. Hopki 3d.

"We would call the attention, especially of country choirs, and clergy who are jealous of the intrusion of anything likely to interf with congregational worship, to a harmonized monotone service for t general ferial use of the Church by Mr. E. J. Hopkins, the well-kno organist of the Temple Church. The groundwork of this service is most careful observance of the rhythm of each particular sentence of response. Its backbone, so to speak, is simply good reading. Th feeling of each response—its praise—its prayer—its penitence—is brought out by the brighter or more lengthened and equal utterance. One reciting G takes the voice of both priest and people through the whole, thus carrying out the desire of Elizabeth's 49th Injunction, 'that there be a modest and distinct song used in all parts of the Common Prayer in the Church, that the same may be understood as if it were said without singing.' The settings of the Apostles' and *Nicene* Creeds, the Confession and hymns in the Communion Office, are really grand in effect. There is evermore that one unchanging G, and yet is each and every changing thought that clings to the solemn words most vividly pictured forth in changing chords.

"The accompaniment by no means exceeds ordinary powers of executi Every care is taken that the responding note shall be kept in due promine —every response commences with the plain G, and the wandering modula in the Creeds are constantly coming home. To help voice of priest and p surely and easily, to sustain the one common note, and yet at the s time to lift the mind to holy thoughts by the suggestions of fitting stra has been the object of the composer's care. But praise of that which intended for the common congregation—be it hymn-tune, or service, what not—is out of place. Its end is use—use is its praise, and we w be bold to prophesy that Mr. Hopkins cannot fail of his reward for su a good and true work."—*The Church Choirmaster and Organist, No* 1, 1868.

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Nº1.	ADAGIO	2. 0
2.	ADAGIO	1. 0
3.	GRAZIOSO	2. 0
4.	MOTO CONTINUO	1. 0

by

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MUS. DOC. ORGANIST OF THE TEMPLE CHURCH.

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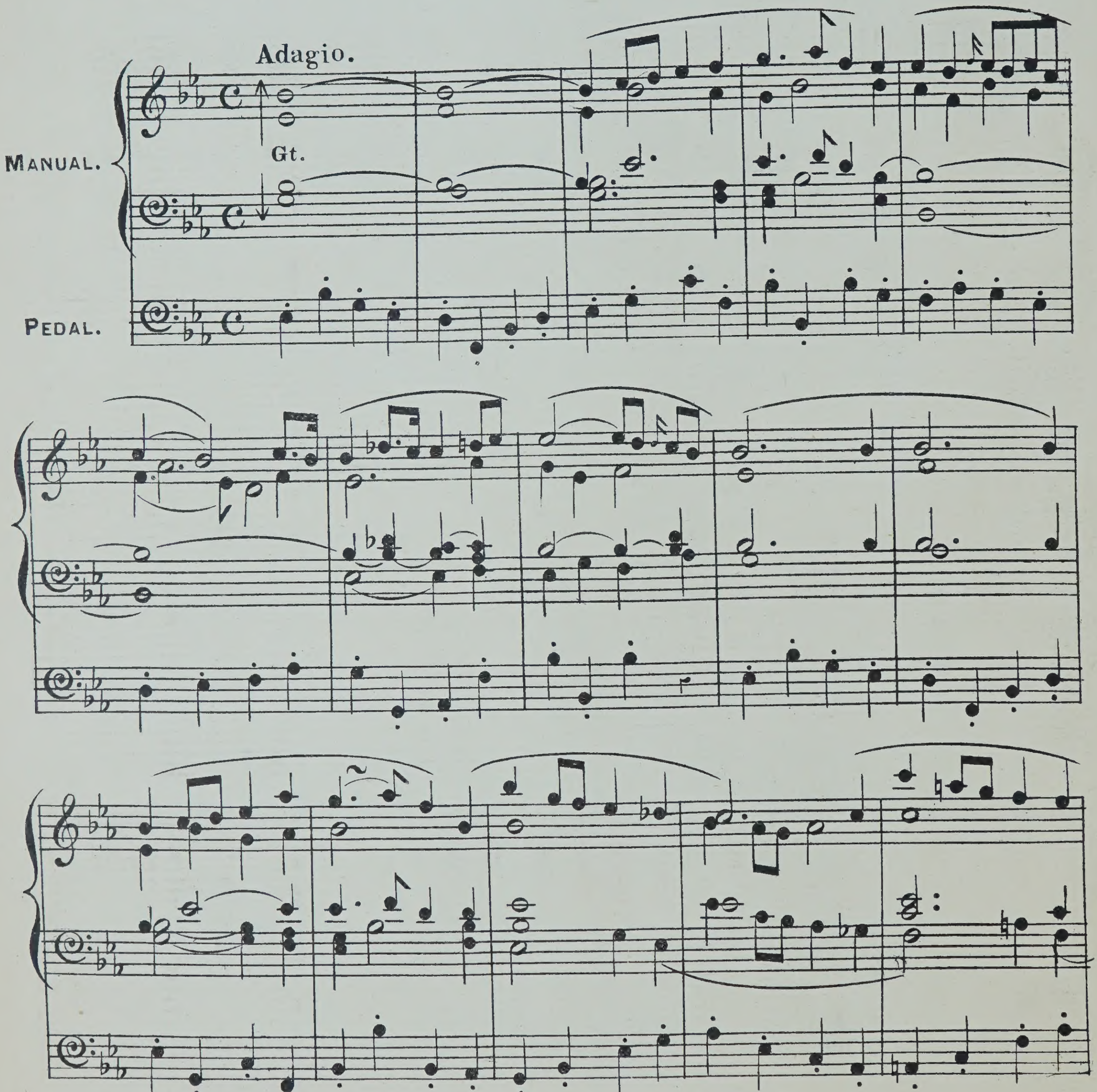
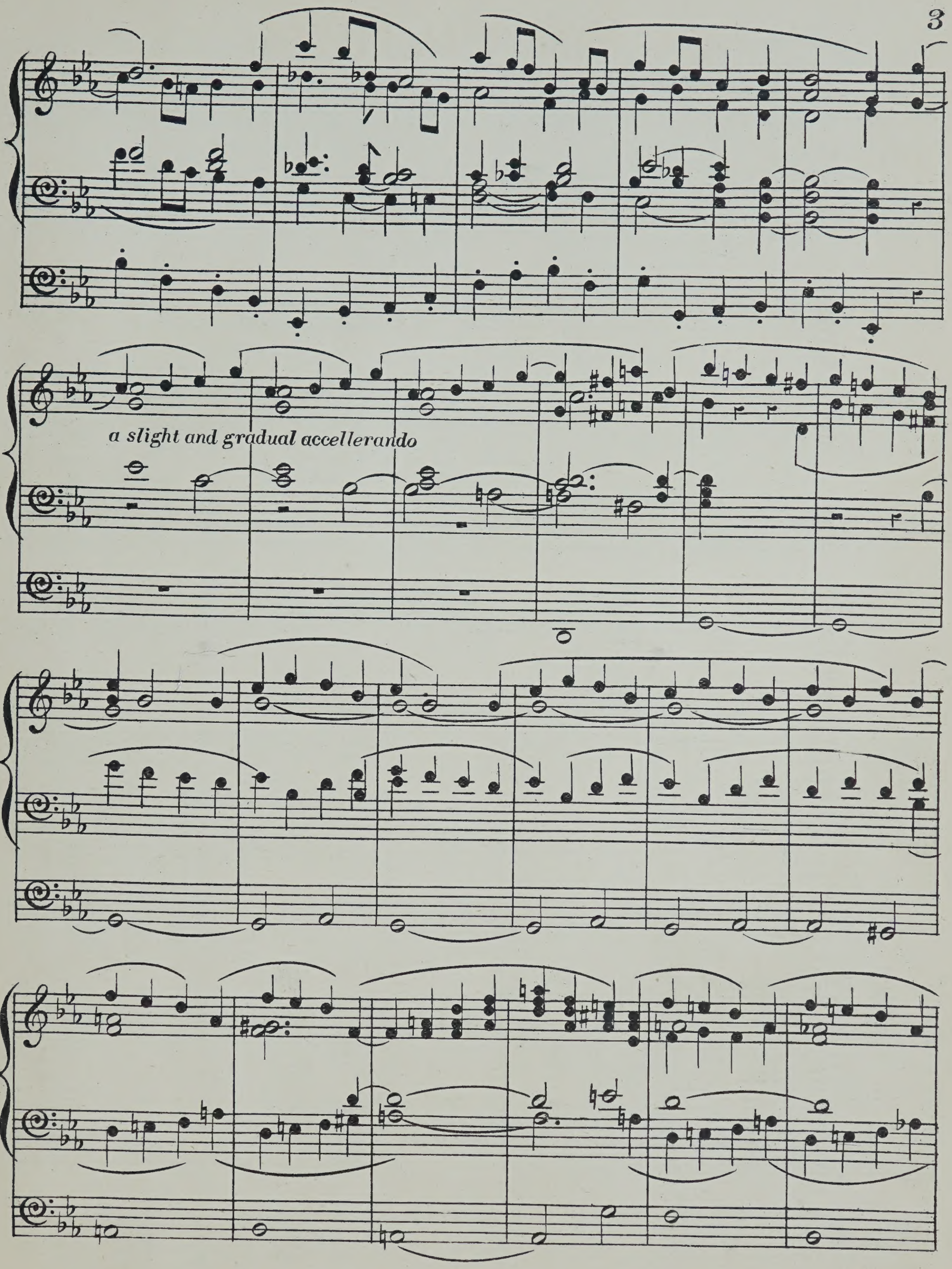
SERIOSO.

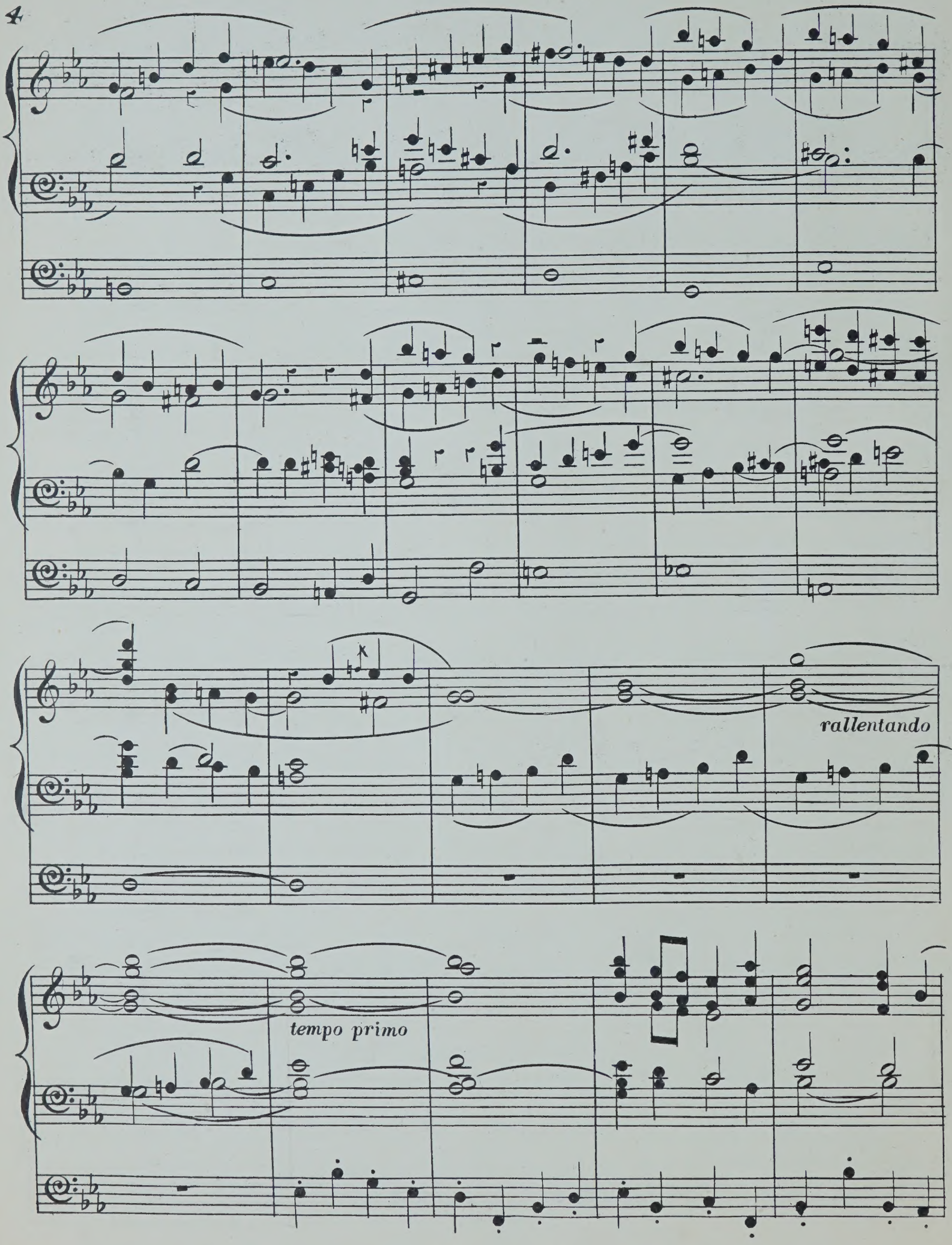
No. 1.

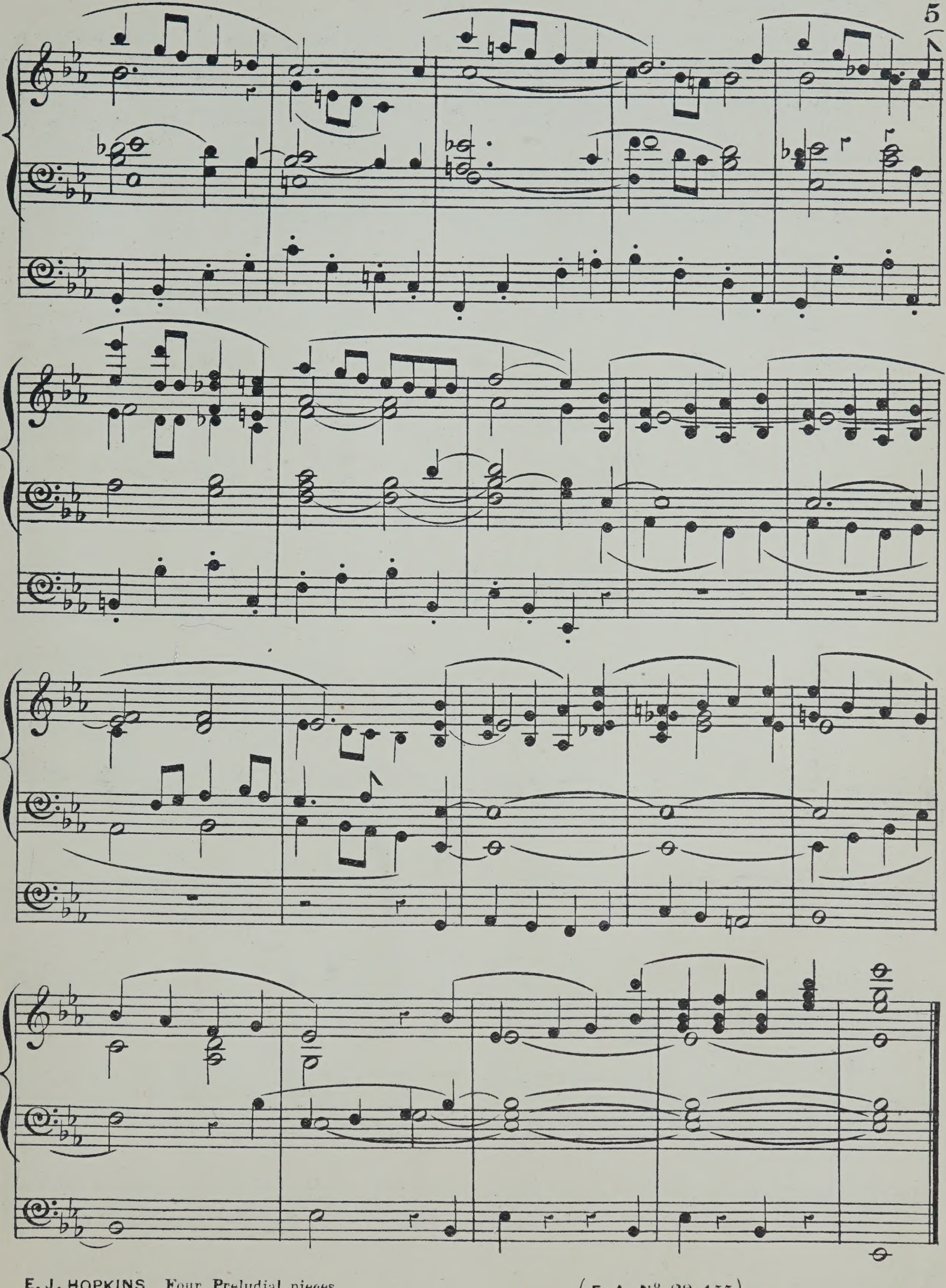
Gt. Diapasons, Pedal, 16 & 8 Feet Stops.



In the following pieces, which present many consecutive progressions that are objectionable *to the eye*, it has been the author's design to distribute and strengthen the harmonies orchestrally.


a slight and gradual accellerando

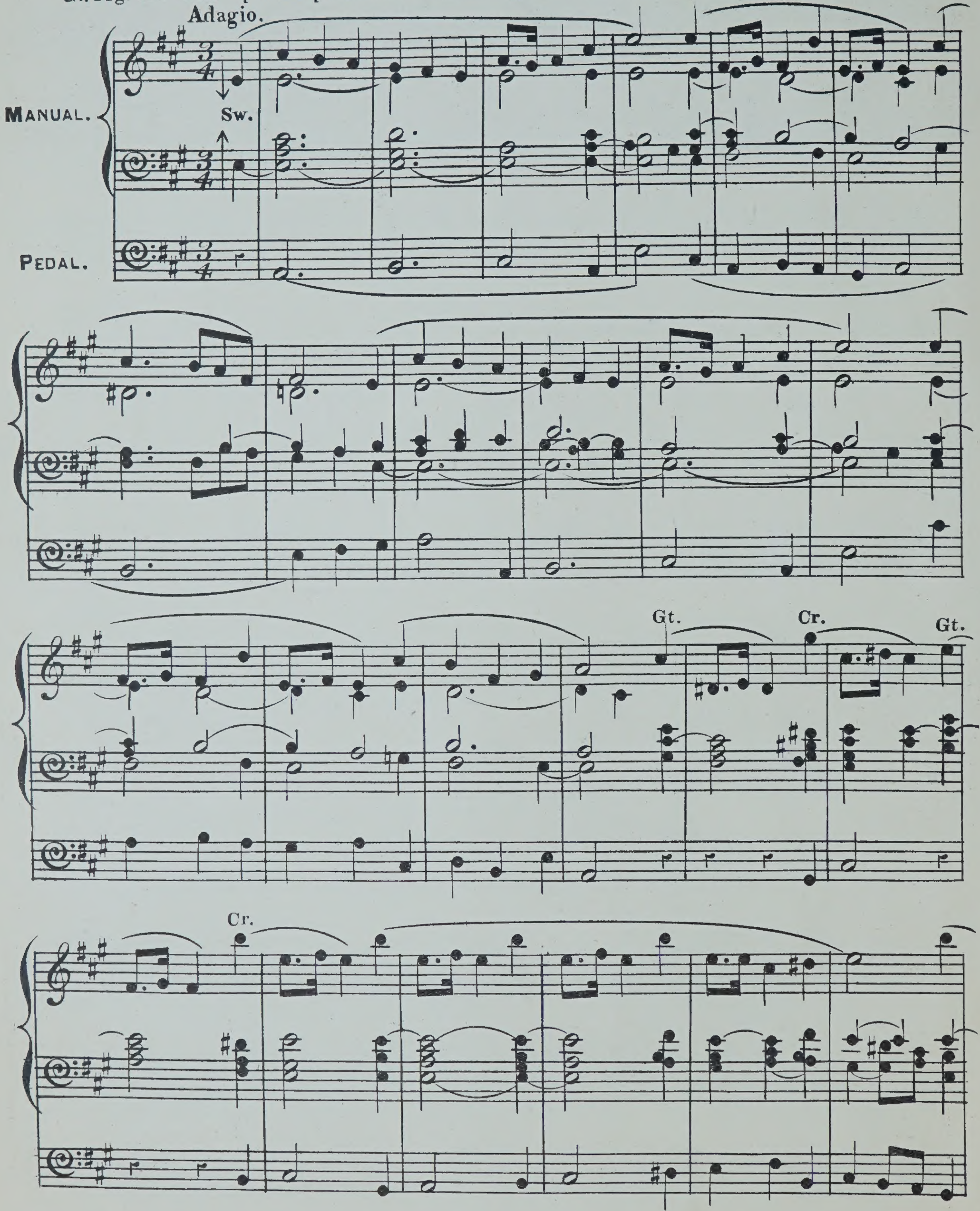

rallentando
tempo primo

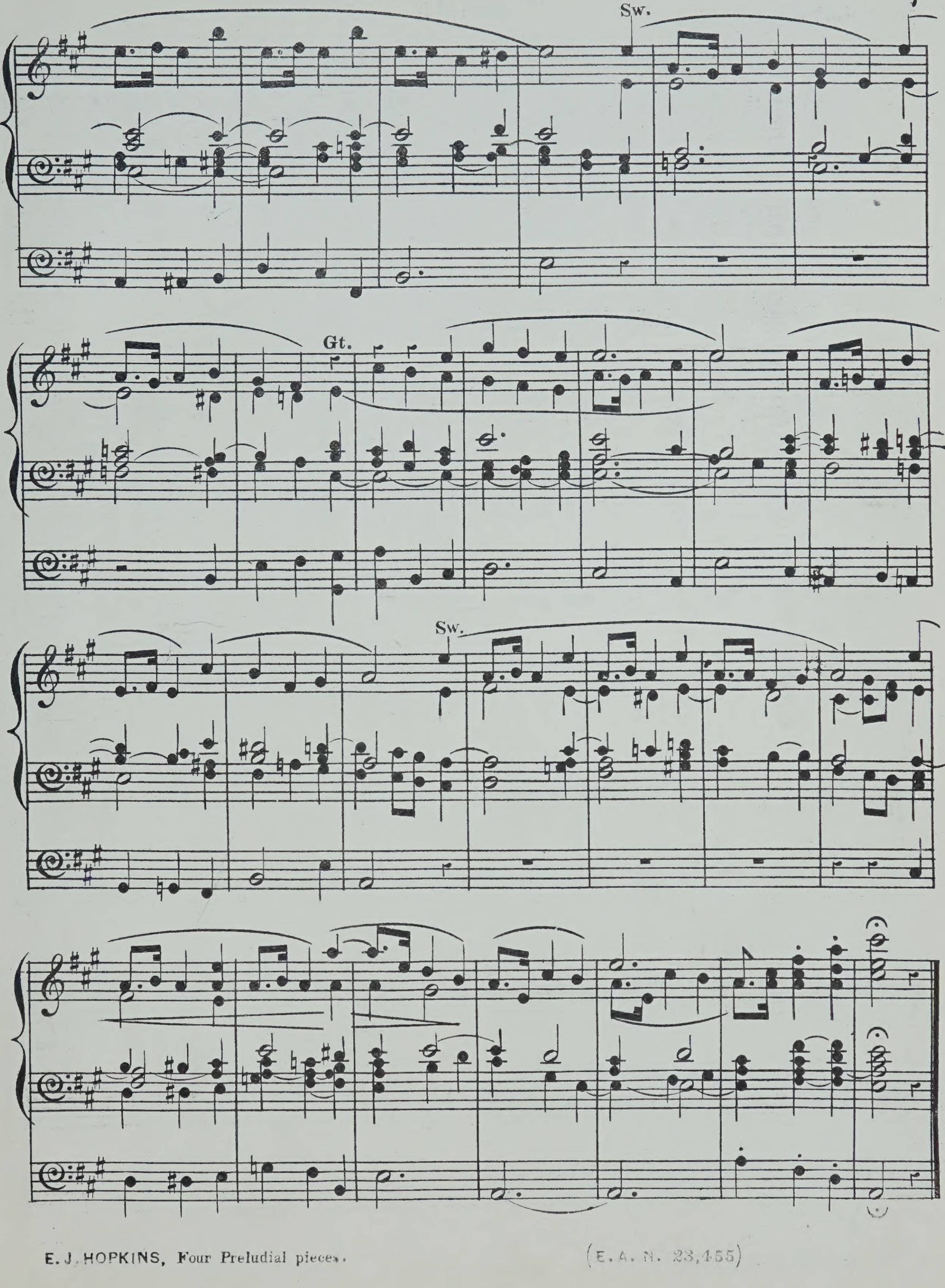


No. 2.

PLACIDAMENTE.

Gt. Org. one small open Diapn. Swell with Hautboy, Cr. St. Diap. and Flute, Pedal, soft 16 & 8 Ft. Stops.

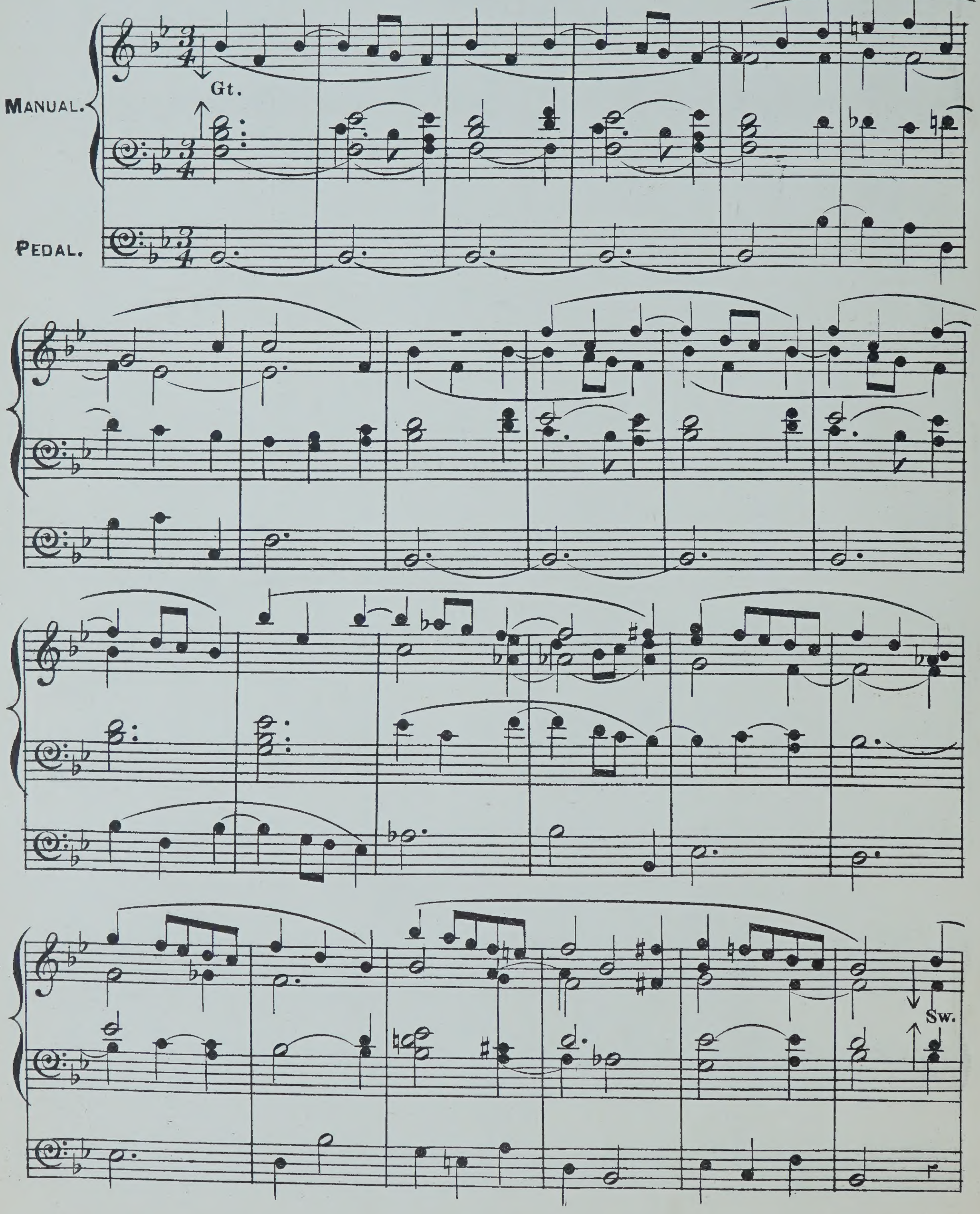

Adagio.
MANUAL.
Sw.
PEDAL.
Gt.
Cr.
Gt.
Cr.

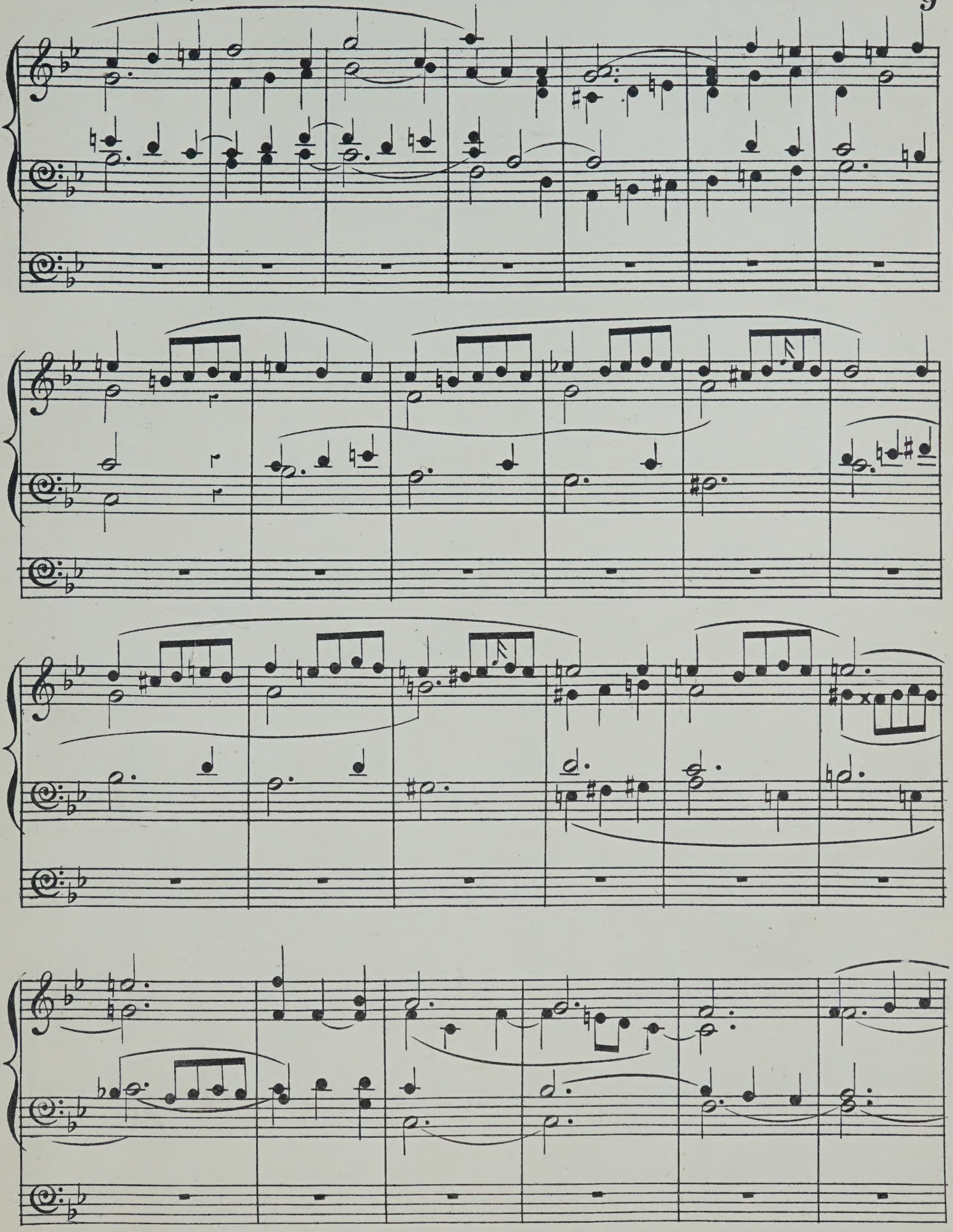

Sw.
Gt.
Sw.

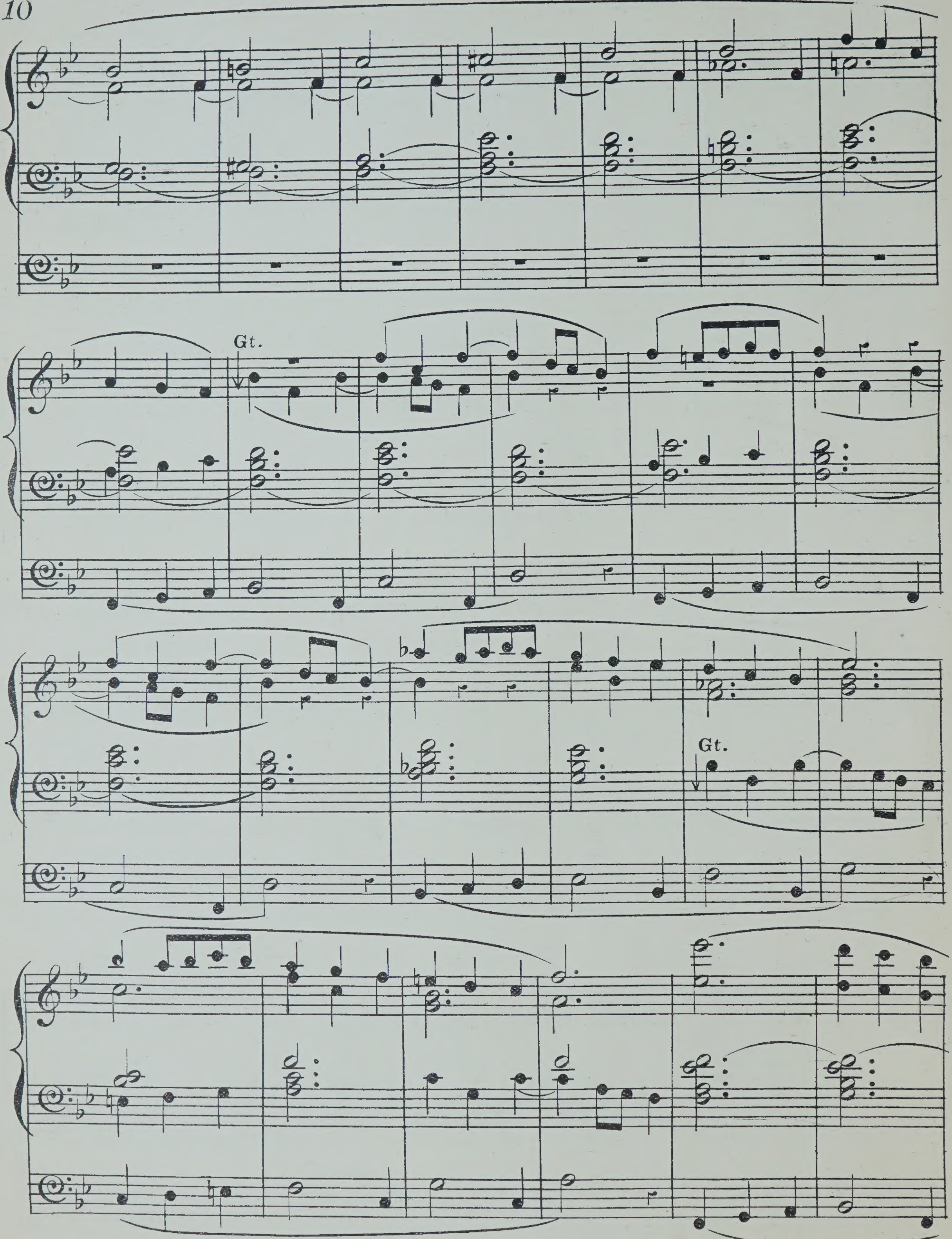
No. 3.

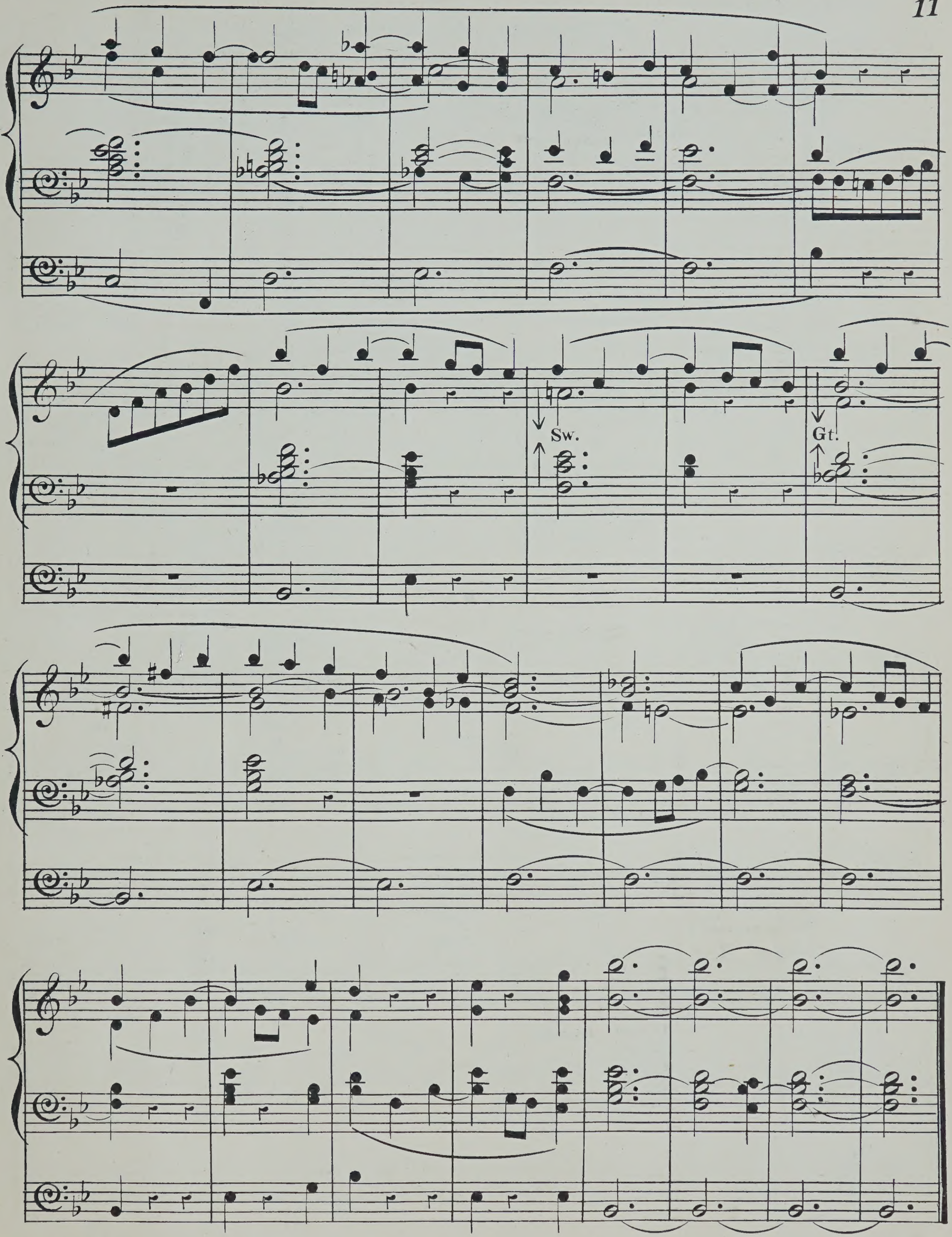
GRAZIOSO.

Gt. Diapasons, Pedal, 16 & 8 Feet Stops. Sw. (fixed open) Diaps.


MANUAL.
PEDAL.
Gt.
Sw.



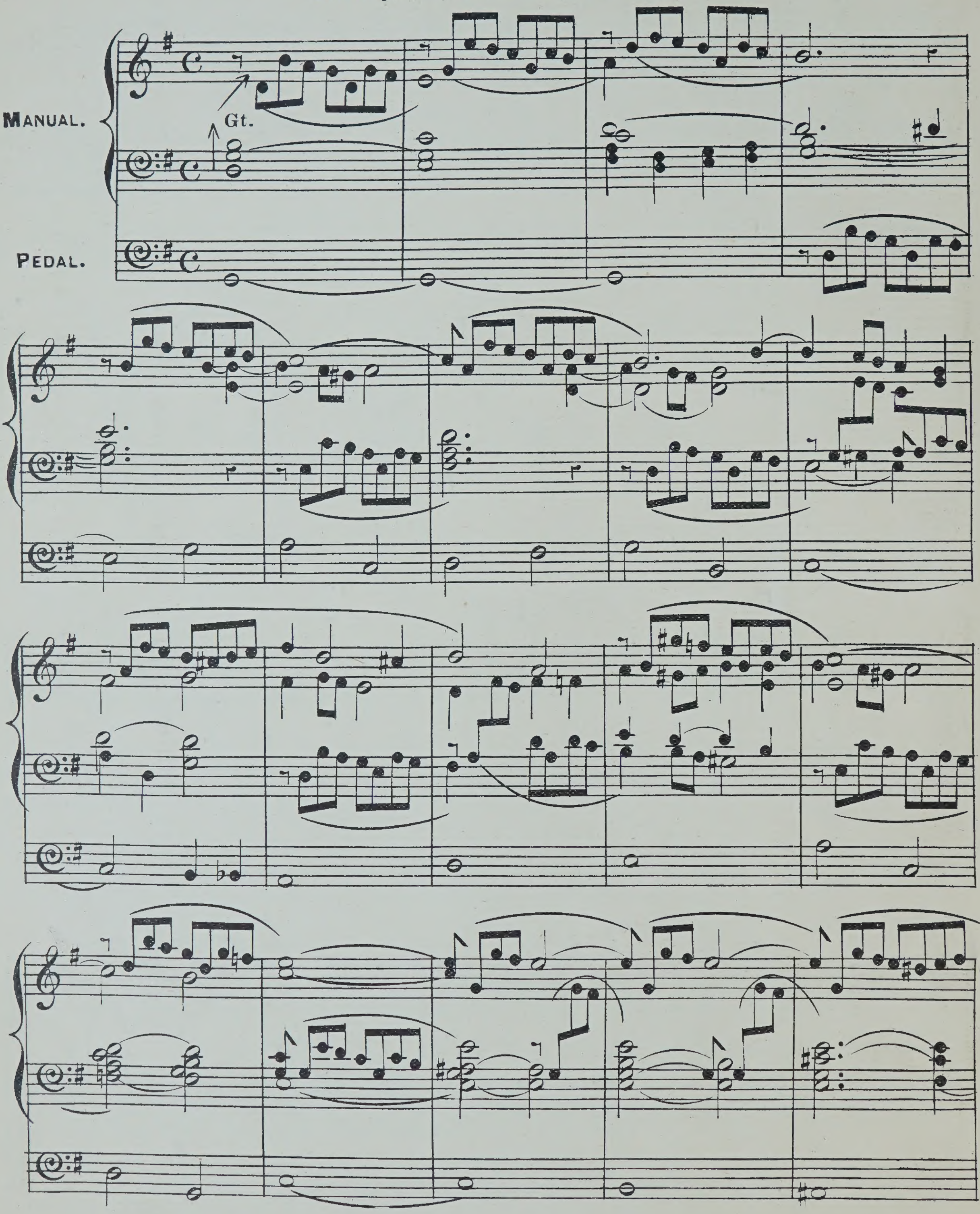

Gt.
Gt.

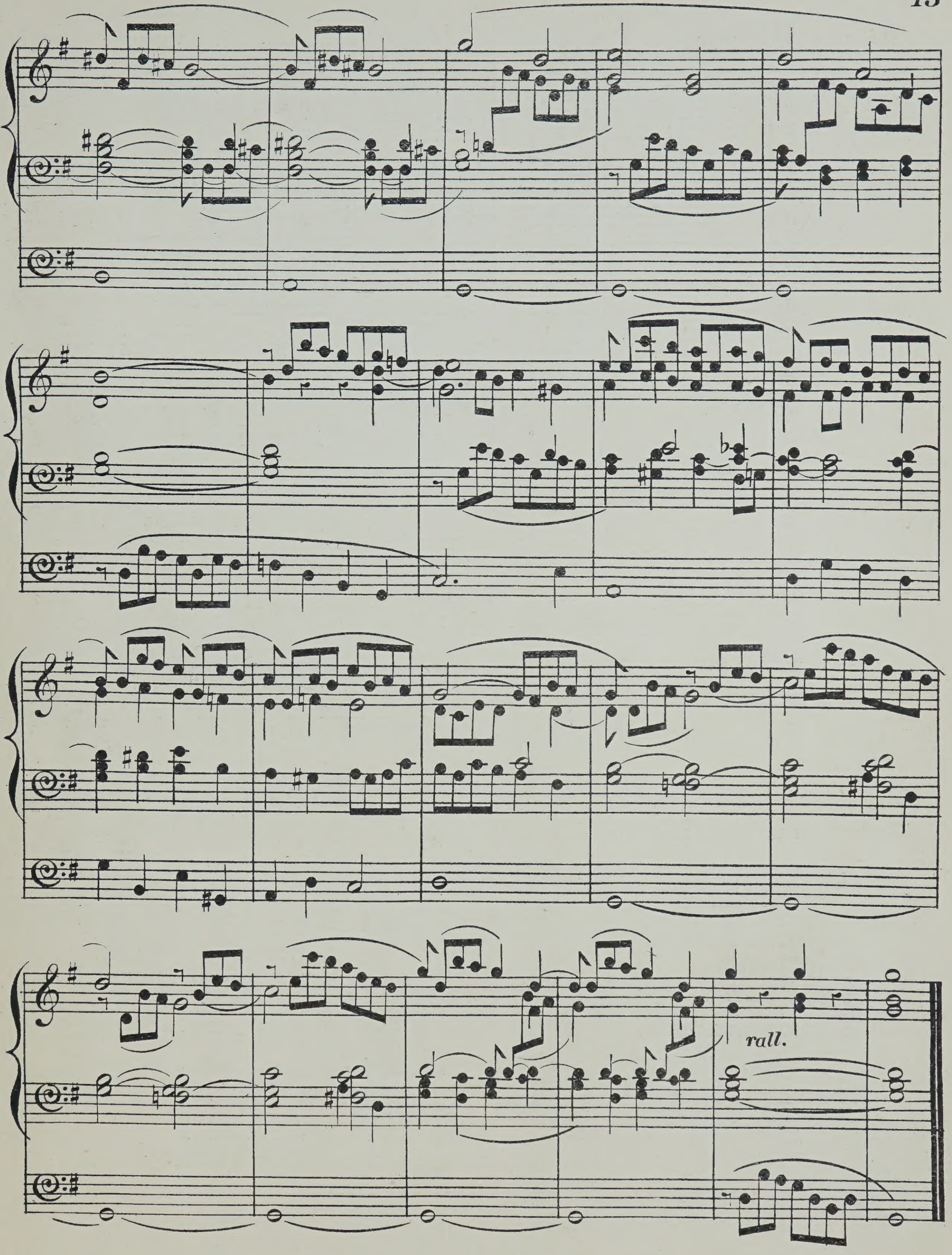

Sw.
Gt.

Nº 4.

MOTO CONTINUO.

Gt. Diapasons, Pedal. 16 & 8 Feet Stops.


MANUAL.
Gt.
PEDAL.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No. 1.

ORGAN MUSIC.

ALWYN, WILLIAM CROWTHER.

		S.	D.
Fugue in G		3	0

ARCHER, FREDERIC.

The Collegiate Organ Tutor, edited by Frederic Archer	nett	3	6

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14. Alla marcia (Gerusalemme l berata)	Righini	1	0
15. Andante (The Quail call)	Kalkbrenner	2	0
16. Fugue, in E Minor	Jacob Kirkman	2	0
17. Andante, in A	C. F. Abel	1	0
18. Allegro, in D	Kalkbrenner	2	0
19. Duetto (Lieder ohne Worte, No. 18)	Mendelssohn	2	0
20. Fuga, in F	J, C. Kellner	2	0
21. Adagio (From Harpsichord Sonata)	J. Kozeluch	2	0
22 Allemande and Fugue	Jacob Kirkman	2	0
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4. Prelude and Fugue, in B flat		2	0
5. Prelude and Fugue, in E minor		2	0
6. Prelude and Fugue, in D minor		2	0
7. Prelude and Fugue, in A minor		2	0
8. Prelude and Fugue, in G		2	0
9 Prelude and Fugue, in E minor		2	0
10. Prelude and Fugue, in A		3	0
11. Fugue, in G minor		2	0
12. Fugue, in D minor (The Giant)		2	0

BACHE, F. EDWARD

Three movements :—

1. Introduction and Allegro		3	0
2. Andante		2	0
3. Andante con moto		2	0

BAILEY, E. H.

Offertoire, in C		2	0
Träumerei Reverie	R. Schumann	1	0

BATCHELDER, J.

Six Organ voluntaries :—

1. Allegretto Grazioso, in C		1	6
2. Andante, in G		2	0
3. Melody, in E flat		1	6
. Andante Capriccio, in F		2	0
5. Andante Cantabile, in B flat		1	6
6. March, in C		2	0
The six pieces in one book		5	0

BATISTE, EDOUARD

(See separate Catalogue.)

BENNETT, SIR WILLIAM STERNDALE

Barcarolle, from the Fourth concerto. Arr2nged by Dr. Steggall		4	0
Barcarolle, from the Fourth concerto. Arranged by Dr. Westbrook		4	0
Barcarolle, from the Fourth concerto. Arranged from the score by Edwin M. Lott		4	0
Andante Cantabile, from Op. 17. Arranged by Dr. Steggall		3	0
Andante Cantabile. from Op. 17. Arranged by Dr. Garrett		3	0

BEST, W. T.

Fantasia and Fugue, in A Minor, from the Pianoforte works of J. S. Bach		4	0

BISHOP, SIR HENRY R.

Grand March in E flat. Arranged by W. J. Westbrook		3	0
Largo Cantabile, in C. Arranged by W. J. Westbrook		2	6
Solemn march, in C minor. Arranged by W. J. Westbrook		2	0

BLAKELEY. W. A.

Cujus Animam (Stabat Mater of Rossini)		3	0

BROWN, ARTHUR HENRY

For Select compositions from the works of the great masters (114 Nos.) *see separate list.*

Select overtures by the great composers, arranged with pedal obligato (oblong) :—

1. Grand Overture, in D, by E. H. Mehul		4	0
2. Overture, "La Clemenza di Tito," by Mozart		4	0
3. Overture to "Orpheus," by Chr. Gluck		4	0
4. Overture to "Comus," by Dr. Arne		4	0
5. Overture to "The Chaplet," by Dr. W. Boyce		4	0
6 Overture to "Pharamond," by Händel		4	0
Branle des sabots (oblong)		3	0
Gavotte favorite de Marie Antoinette	C. Neustedt	3	0
Le Cortège de Noces. Marche		3	0
Selections from the great masters, seventeen short pieces (quarto)		4	0
Sixteen original voluntaries (quarto)		4	0
Twenty-five original pieces (quarto)		3	0

BUCK, DUDLEY

A selection of his compositions :—

1. Home, sweet home. Transcription		2	0
2. Impromptu Pastorale		3	0
3. Triumphal march		4	0

BURNAP, U. C.

Pleyel's hymn. Variations		3	0

BUTLER, LEONARD

Andante in E flat		3	0

CALKIN, GEORGE

Six Pieces :—

		S.	D.
1. Moderato, in A		3	0
2. Allegretto, in G		3	0
3. Pastorale, in A		3	0
4. Andante tranquillo, in B flat		3	0
5. Andantino, in E minor		3	0
6. Maestoso, in A (Postlude)		3	0

CALKIN, J. BAPTISTE

Two pieces :—

1. Minuet and trio		2	0
2. Andante		2	0

CHINNER, W. B.

Andante, in A flat		4	0
Andante, in G		2	0
Aspiration, réligieuse		3	0
Offertoire, in D flat major		4	0
Second Grand offertoire, in C		5	0
The Prayer from "Der Freischütz," Transcription		2	0

CHIPP, EDMUND THOMAS

Introduction and melody, varied		4	0

CLARK, WINDEYER

Four short movements from the works of Niels W. Gade		4	0

CLARKE, HAMILTON

Original movements :—

1. Offertory, in A		2	0
2. Andante, serioso in D		2	0
3. Bourrée, in G		2	0
4. Communion in A flat		1	0
5. Minuet, in F		2	0
6. Pastorale, in F		2	6

A series of organ pieces

1. Meditation on a Christmas carol		3	0
2. Minuet		3	0
3. Dead March from the Music to "King Lear"		2	0
4. Communion		3	0
5. Pastorale		2	0
6. Grand Offertoire, in A		4	0
7. Marche, religieuse		3	0
8. Minuet, in B flat		3	0
9. Offertoire, in F		3	0

COOPER, GEORGE

Preludes and interludes		5	0

COONEY, EDWARD, Mus. Doc.

Allegro Moderato, in A minor		3	0

CUSINS, SIR W. G.

March from the oratorio "Gideon"		3	0

CUTLER, EDWARD

Six pieces	each	3	0

1. Offertoire, in D
2. Tempo di minuetto
3. Andante tranquillo
4. Allegro
5. Alla Gavotta
6. Moderato

DALBY, HENRY E.

Quintett from Mendelssohn's 42nd Psalm, transcribed		3	0

DOCKER, F. A. W.

Five marches arranged :—

1. Bridal March (Lohengrin)	Wagner	2	0
2. Turkish March (Ruins of Athens)	Beethoven	2	0
3. March, in E Flat	Walter Wesché	2	0
4. Coronation march (Prophète)	Meyerbeer	2	0
5. Marche Funèbre	P. von Tugginer	2	0

DREW, H.

Andantino, by Sir Julius Benedict. Transcription		3	0

DUFAURE, ALBERT

Grand March, in E Flat		3	0

DUNKLEY, CHARLWOOD

Marche religieuse		3	0
Meditation		3	0

ELLIOTT, J. W.

Six original compositions :—

1. Patronal, festival March		2	0
2. Soft voluntary, in A		2	0
3. Intermezzo		2	0
4. In the old abbey		2	0
5. Soft Voluntary in D		2	0
6. Wedding music.		2	0

ESSEX, EDWARD CHARLES

Offertoire, in D minor		4	0

EVANS, EDWIN

Original compositions :—

1 Postlude-fughetta, in C		3	0
2. Melody, in E flat		3	0
3. Processional march, in A		3	0
4. Postlude-fughetta, in B flat		1	0
5. Allegretto, for flute stops		3	0
6. Moderato, for soft organ		3	0
7. Passacaille and double fugue (on a church melody)		3	0

FAREBROTHER, BERNARD

Andante cantabile		2	6

FISHER, ARTHUR C.

Andante, in F		2	6

FRICKER, JAMES F.

Andante grazioso		2	0

FROST, Dr. C. J.

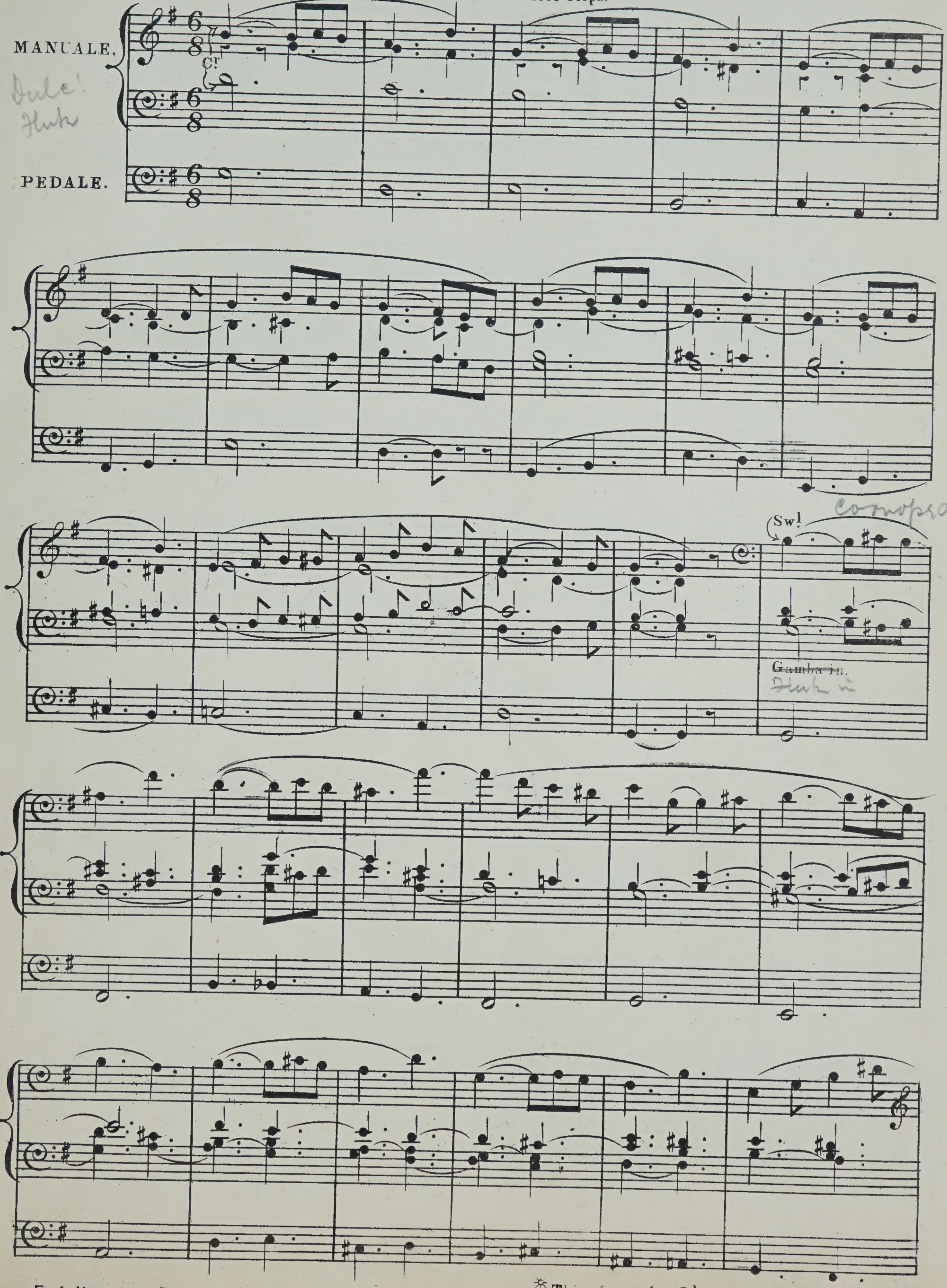
Select movements :—

1. Allegretto		3	0
2. Larghetto		3	0
3. Andante Moderato		3	0
4 Allegro Maestoso		3	0
5. Gloria (Twelfth Mass)	Mozart	3	0
6. Kyrie (Twelfth Mass)	Mozart	3	0
7. Hallelujah chorus	Händel	3	0
8. Cujus Animam	Rossini	3	0
9. Wedding March	Mendelssohn	3	0
10. Marches Scipio and occasional Oratorio	Händel	3	0
11. La carità	Rossini	3	0

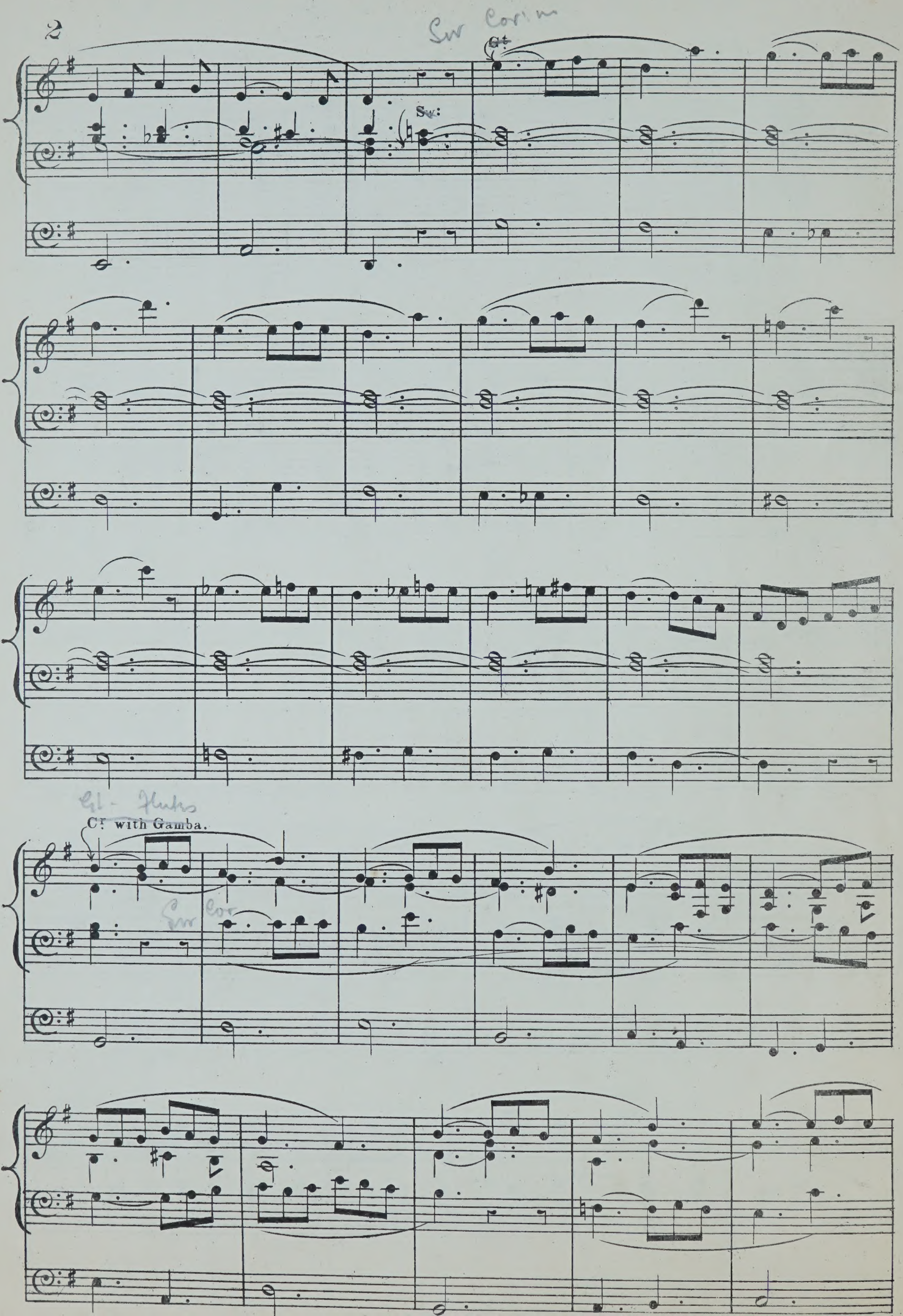
Nº I. SICILIANO.*

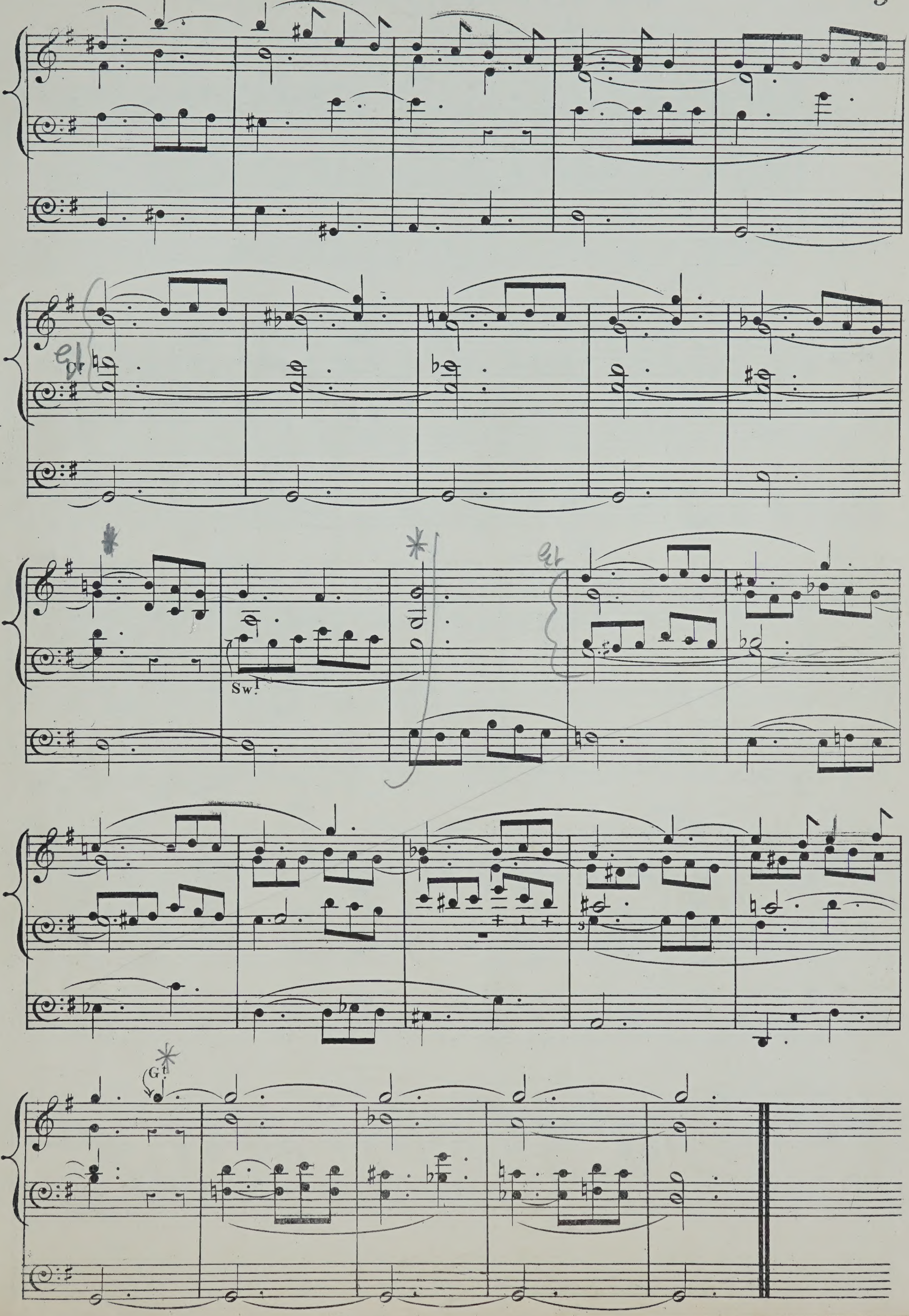
Gt Bourdon, 16 feet, and Flute, 4 feet. Cr, Gamba, Dulna and Stopped Diapn Swl with Trumpet, 8 feet, and Clarion, 4 feet. Pedal, with soft 16 and 8 feet Stops.

Dulc'
Flute


MANUALE.
PEDALE.
Cr
Swl
Cornopean
~~Gamba in.~~
~~Flute in~~

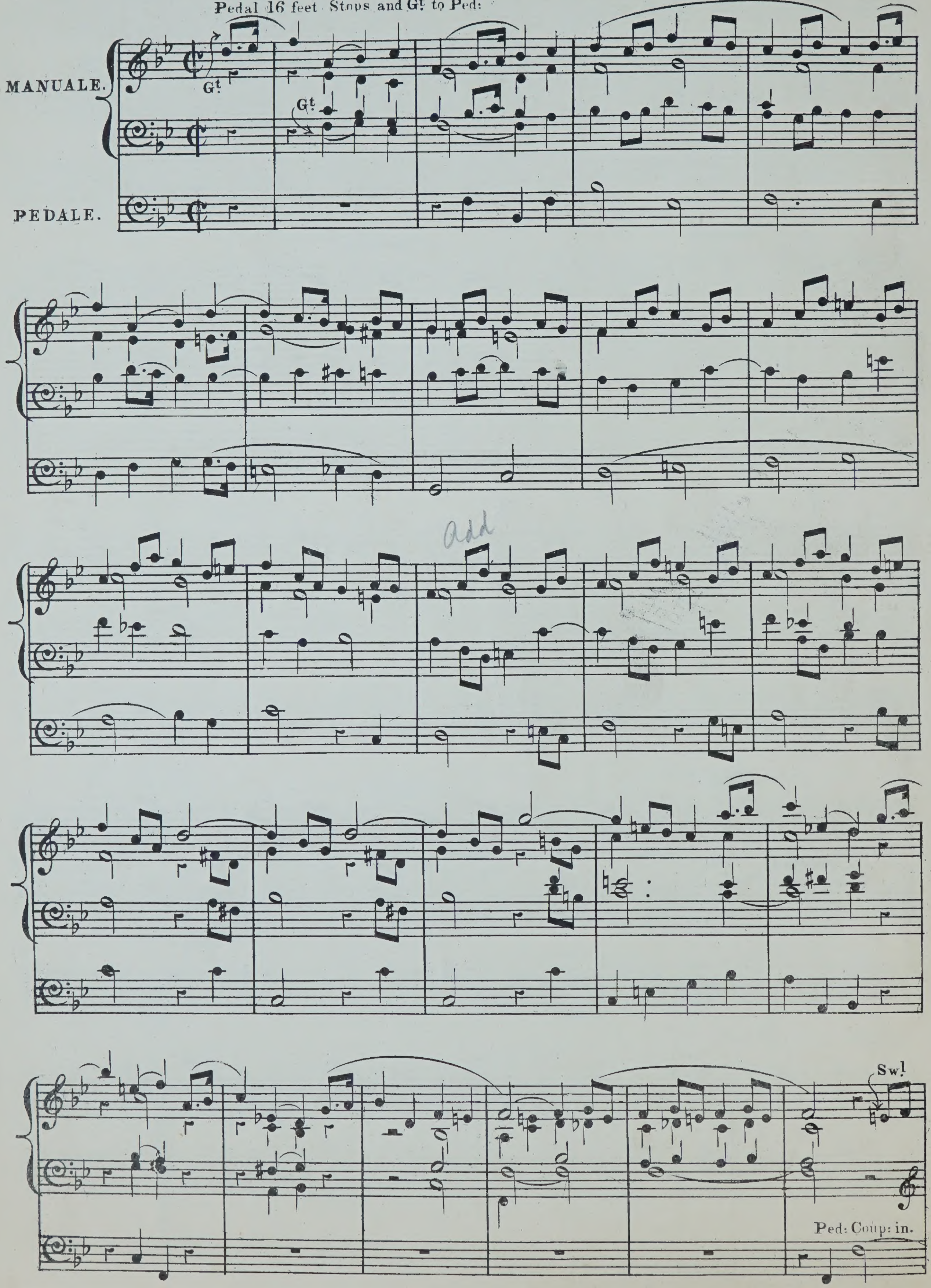
* This piece takes $2\frac{1}{2}$ minutes in perform

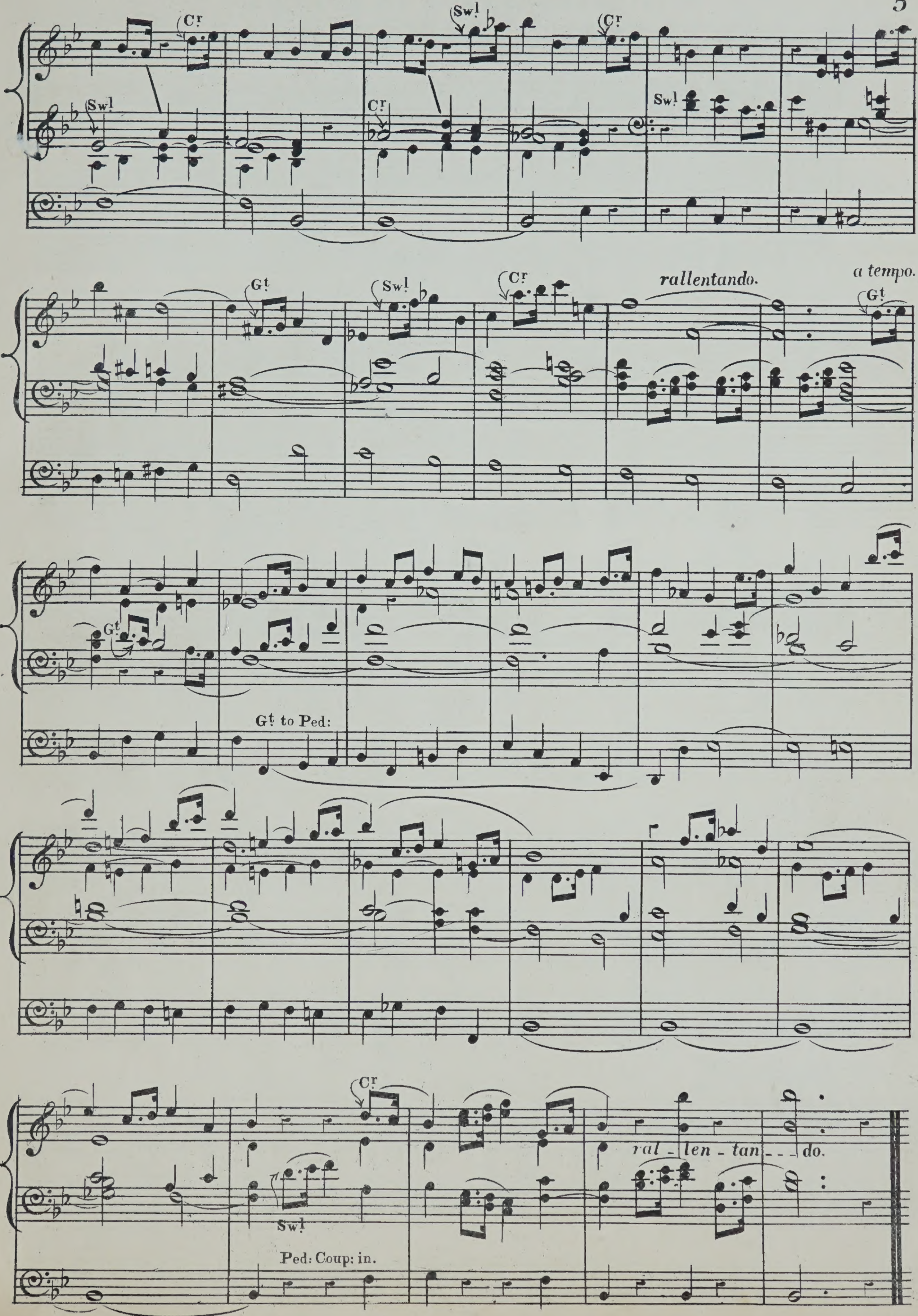

Sw Corni
Gt
Sw:
Gt - Flutes
Cr with Gamba.
Sw Cor


Gt
Gr
*
*
Sw!
Gt
Gt
*

Nº II. ALLEGRETTO CON GRAZIA.*

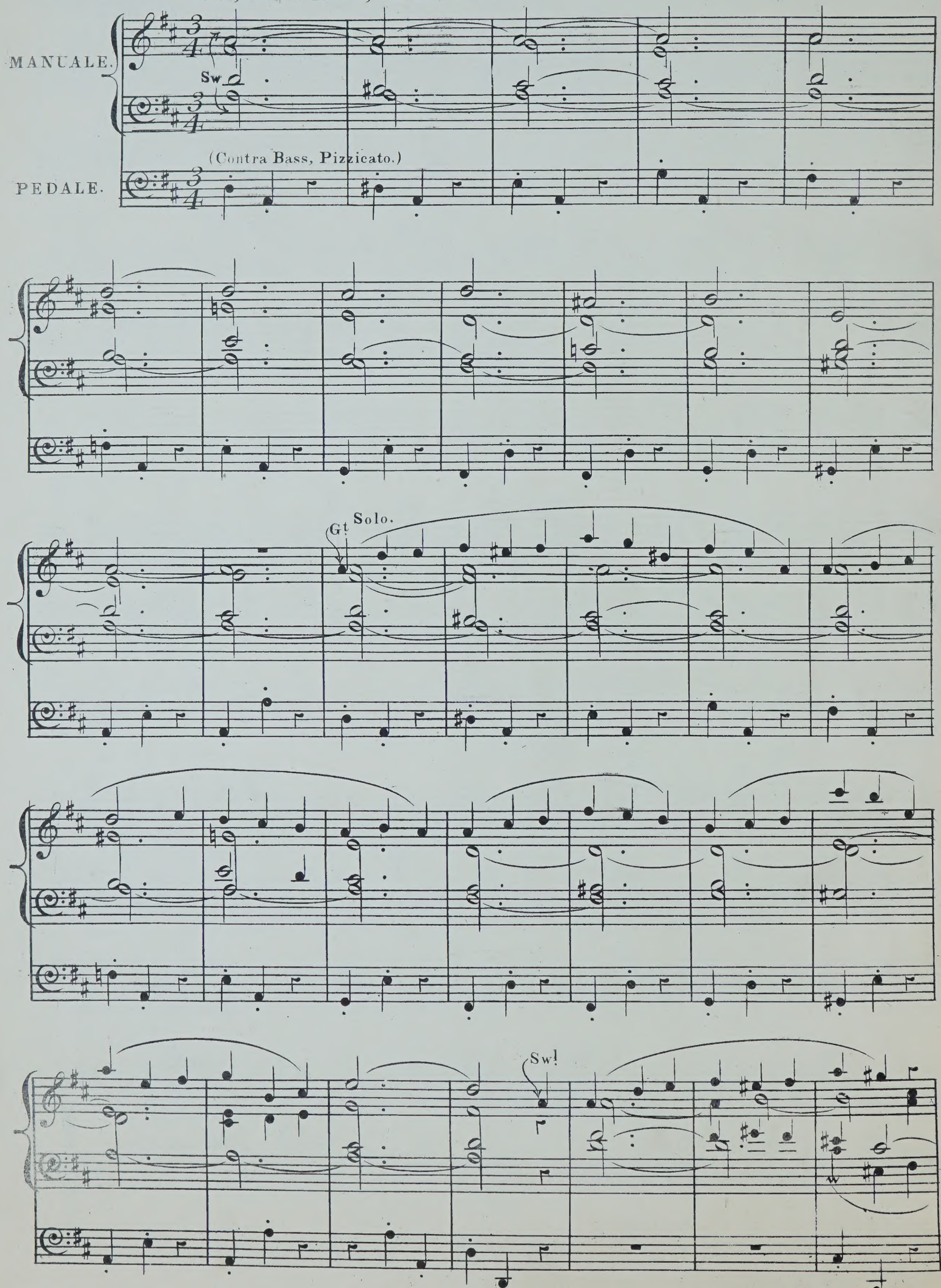
Gt. Diapasons. Swell, with Unison Reed. Cr, Stopped Diapn, and Flute.
Pedal 16 feet Stops and Gt. to Ped:

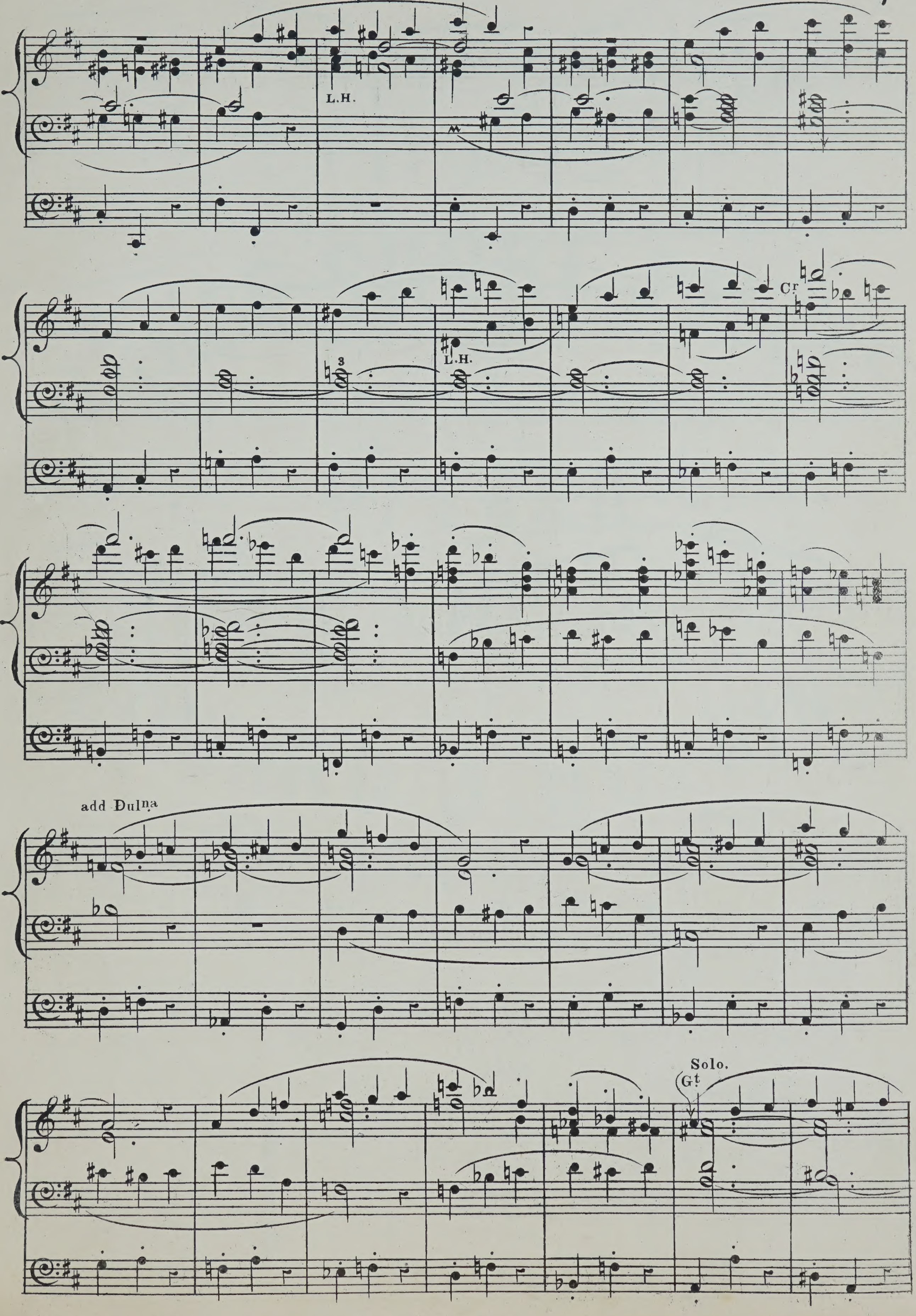

MANUALE.
PEDALE.
Gt.
Gt.
add
Sw!
Ped: Coup: in.

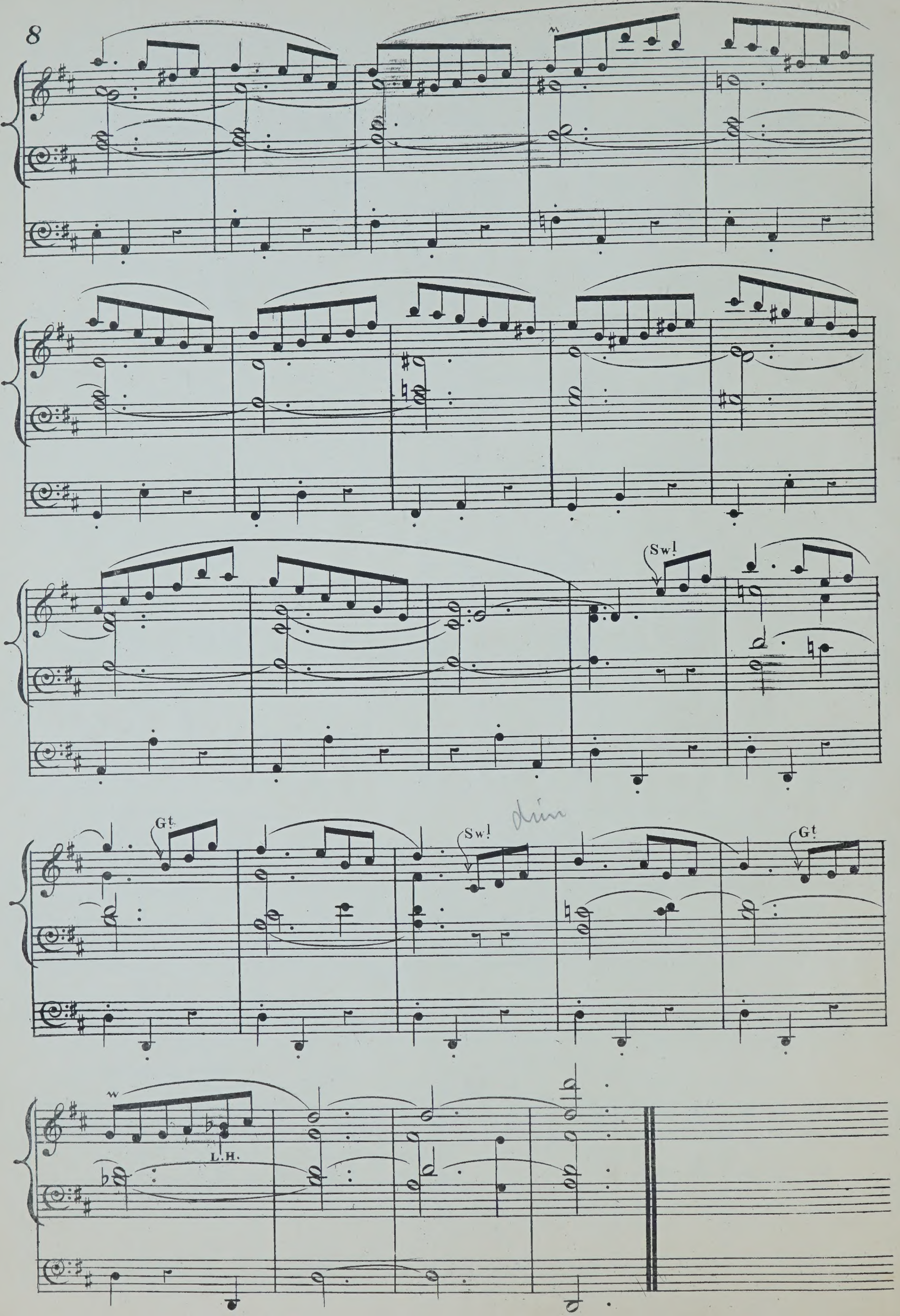

Cr
Sw!
Cr
Sw!
Cr
Cr
Sw!
Gt
Sw!
Cr
rallentando.
a tempo.
Gt
Gt
Gt to Ped:
Cr
Sw!
Ped: Coup: in.
ral - len - tan - - - do.

Nº III. ALLEGRETTO CANTABILE.*

Gt Bourdon, 16 feet, and Flute, 4 feet. Swl with Hautboy. Cr Stopped Diapn
Pedal, Violone 16 feet, and Swl to Ped.


MANUALE.
PEDALE.
Sw
(Contra Bass, Pizzicato.)
Gt
Solo.
Swl


L.H.
3
L.H.
Cr
add Dulna
Solo.
Gt


Sw!
Gt.
dim
Sw!
Gt
L.H.

THREE SHORT PIECES,

FOR THE

Organ,

Intended as Introductory Voluntaries,

by

EDWARD J. HOPKINS,

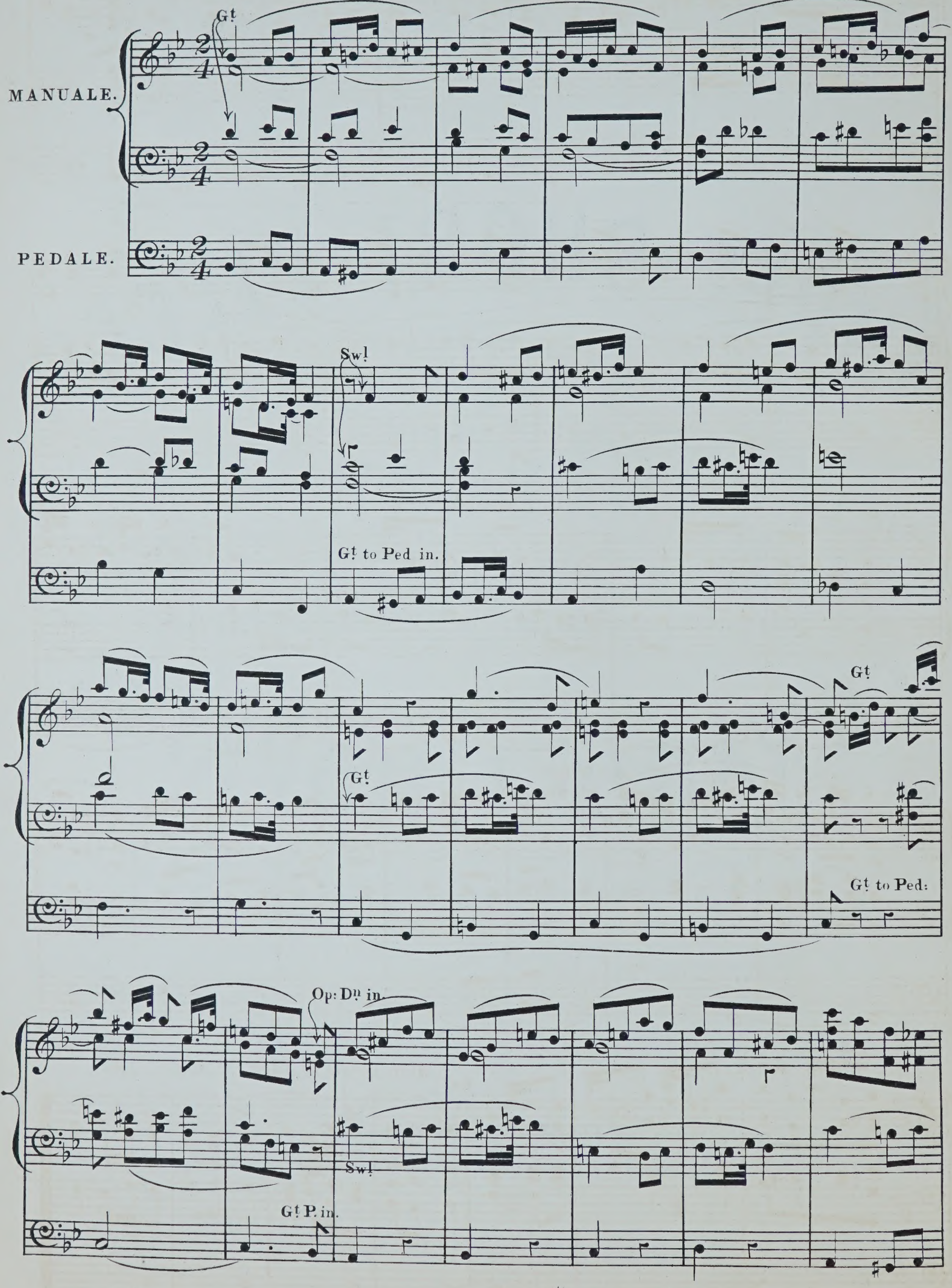
ORGANIST TO THE HONORABLE SOCIETIES OF THE INNER & MIDDLE TEMPLE

Ent. Sta. Hall. *Set 2* *Reduced Price 1/6*

London
WEEKES & Co.
14, Hanover Street, Regent Street, W.

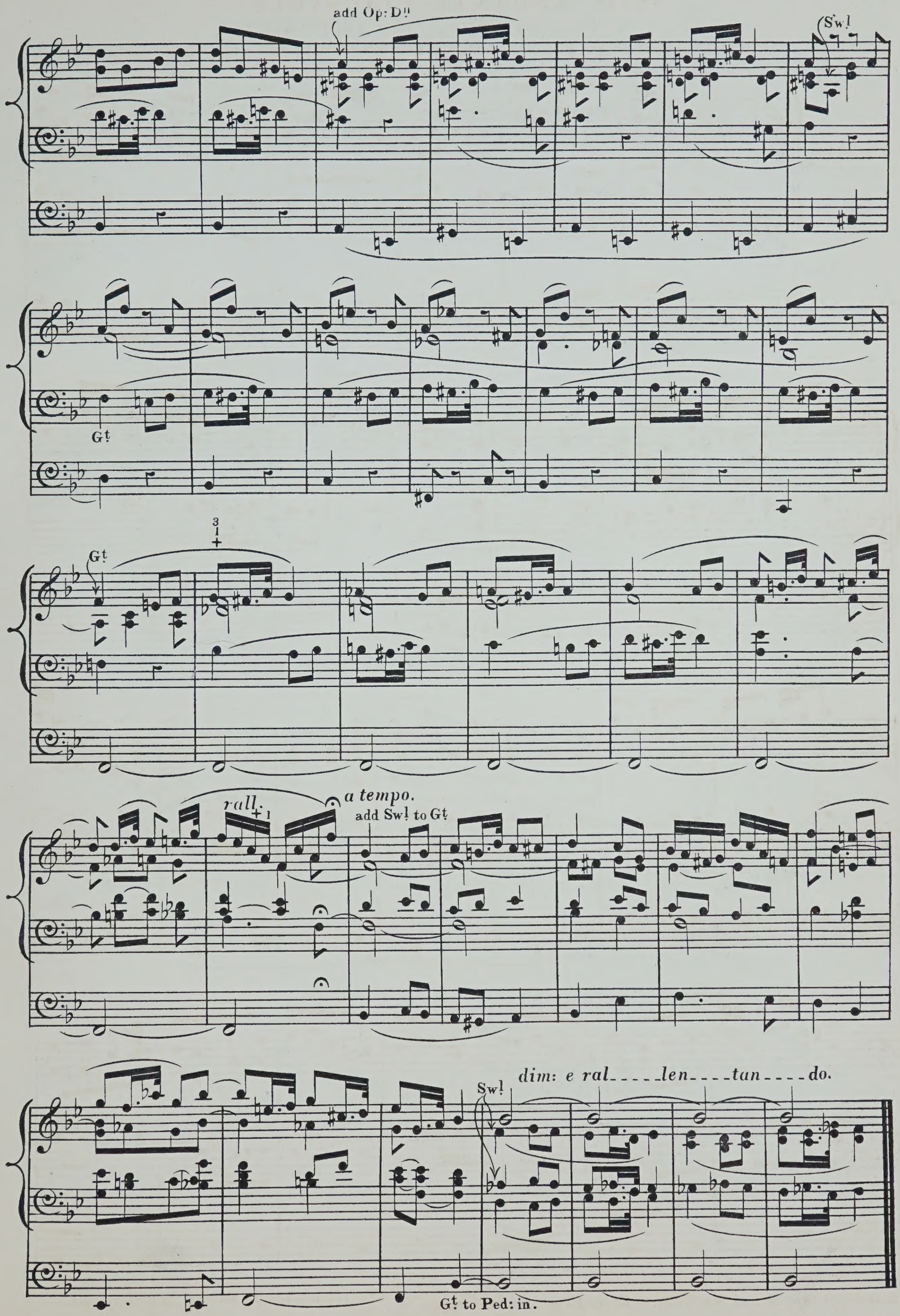
Nº I ANDANTE PIACEVOLE.*

Gt. Soft Open and Stopped Diapasons. Swell, with Unison Reed. Pedal. 16 feet Stops, and Gt. and Swell to Ped.


Gt.
MANUALE.
PEDALE.
Sw!
Gt. to Ped in.
Gt.
Gt.
Gt. to Ped:
Op: Dn. in.
Sw!
Gt. P. in.

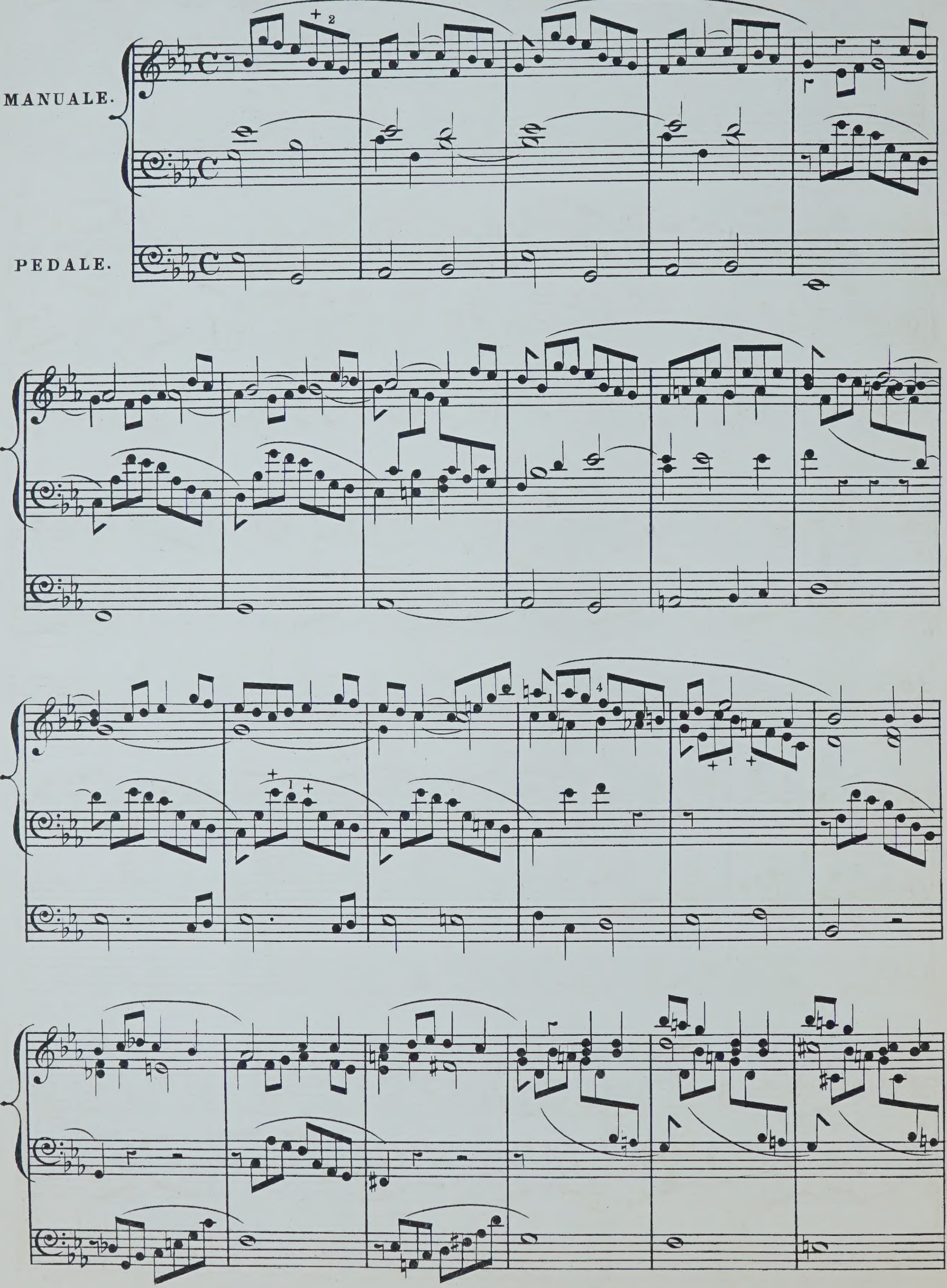
* This piece takes $2\frac{1}{2}$ minutes in performance.

Music Printing Office 10 Lexington Street, London, W.


add Op: D.n
Sw.l
Gt.
Gt.
3
rall.
a tempo.
add Sw.l to Gt.
Sw.l
dim: e ral- - - -len- - - -tan- - - -do.
Gt. to Ped: in.

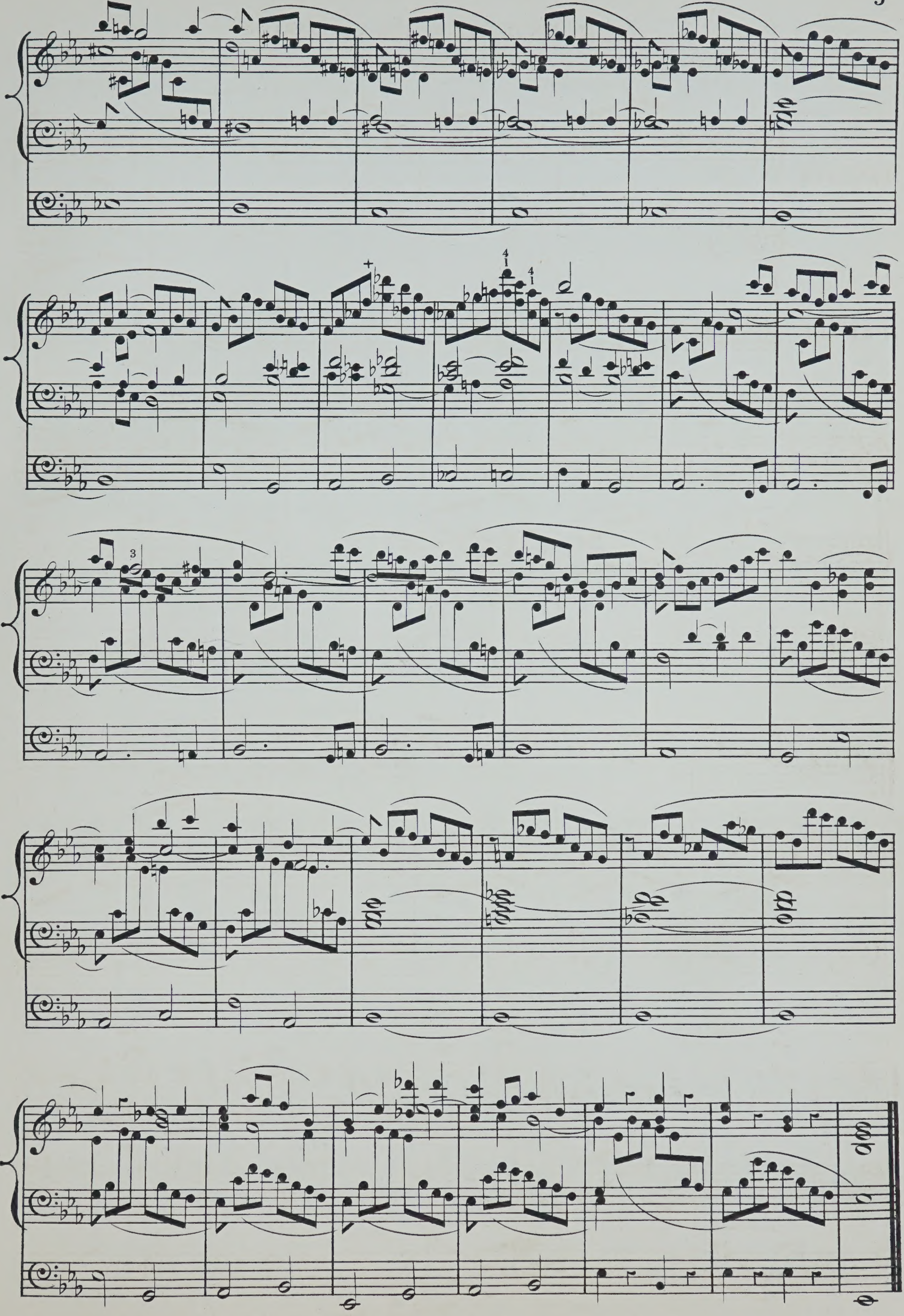
Nº II. ANDANTE GRAZIOSO.*

Gt. Diapasons. Pedal. 16 feet Stops, and Gt. to Ped:


MANUALE.
PEDALE.
+ 2
+ 1 +
1 4
+ 1 +

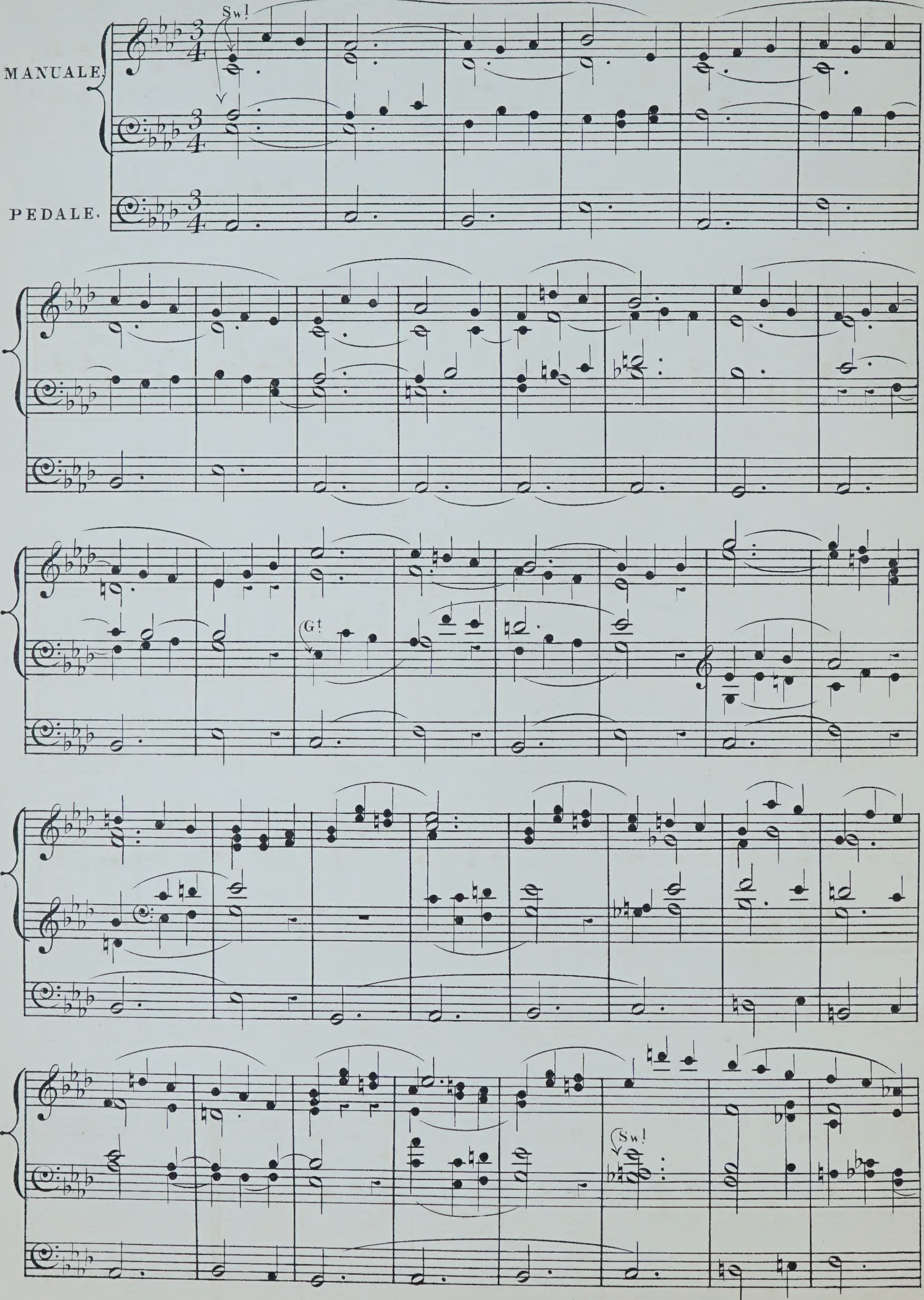
---

* This piece takes 2 minutes in performance.

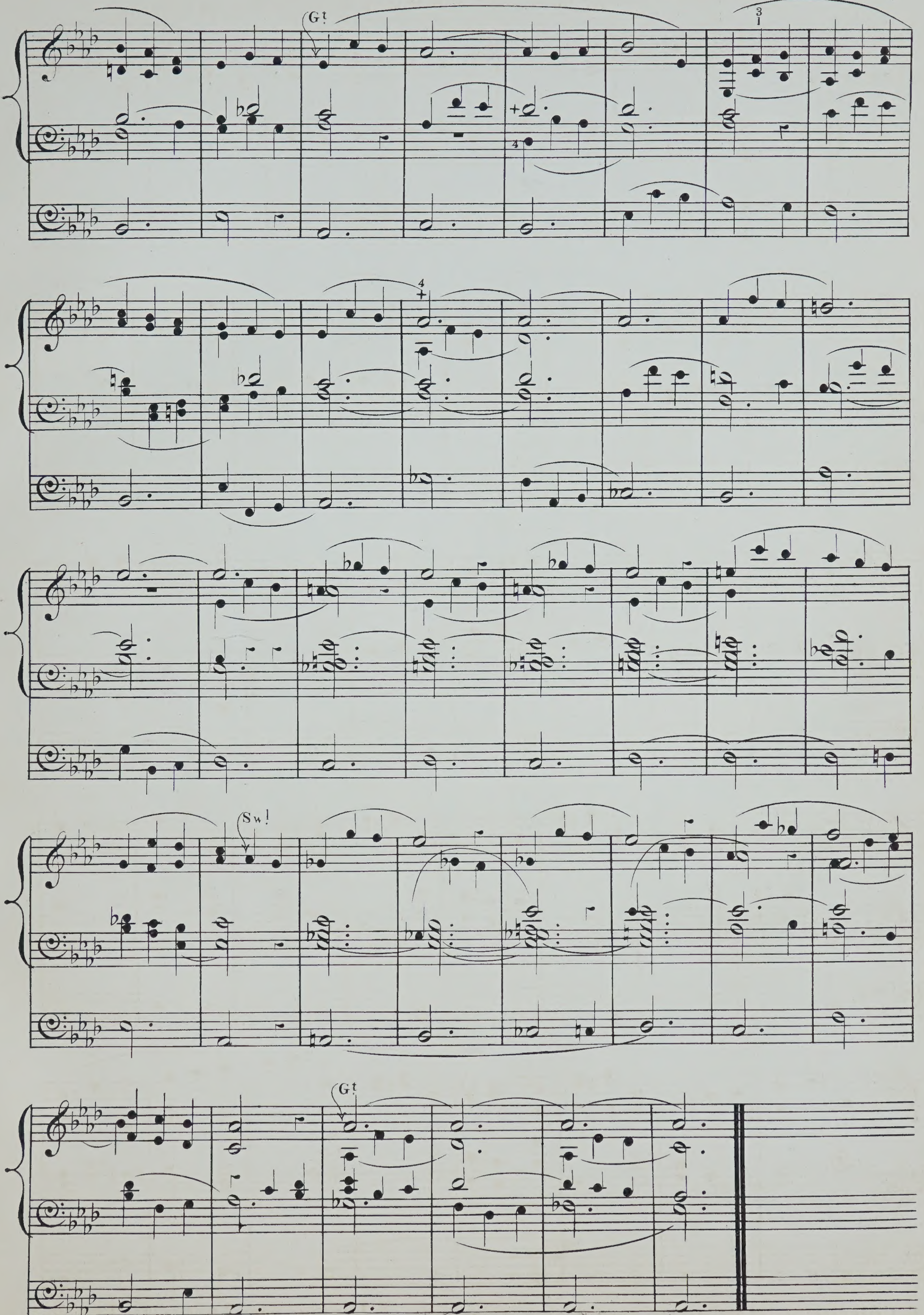

+

Nº III. DOLCE CANTABILE.*

Gt Gamba or soft open Diapason. Sw! with Hautboy. Pedal, soft 16 and 8 feet Stops.


Sw!
MANUALE.
PEDALE.
Gt
Sw!

* This Piece takes 2 minutes in performance.


Gt
3
1
4
4
Sw!
Gt

THREE SHORT PIECES,

FOR THE

Organ,

Intended as Introductory Voluntaries.

by

EDWARD J. HOPKINS,

ORGANIST TO THE HONORABLE SOCIETIES OF THE INNER & MIDDLE TEMPLE

Ent. Sta. Hall. *Set 3* *Reduced Price 1/6*

LONDON,
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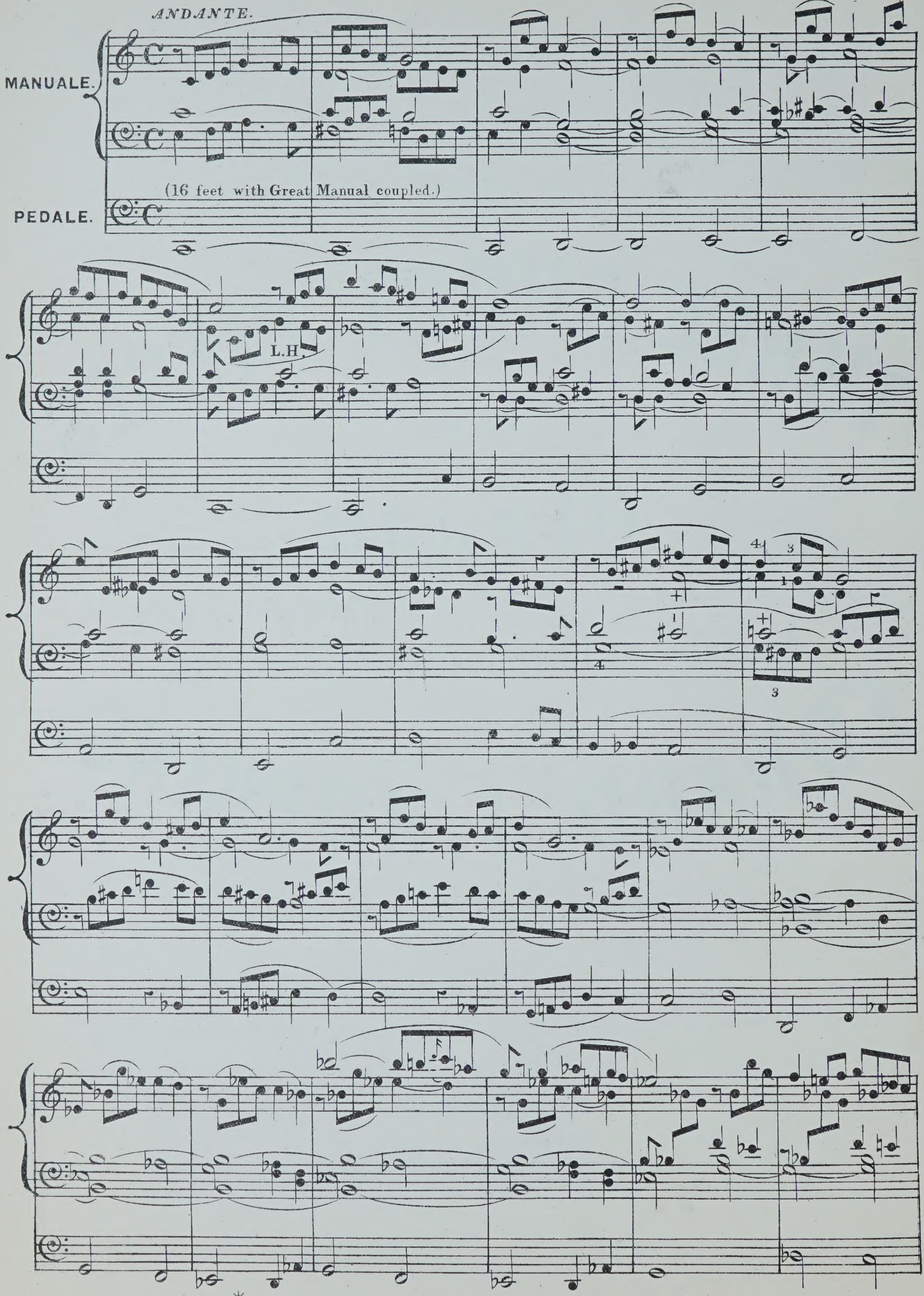
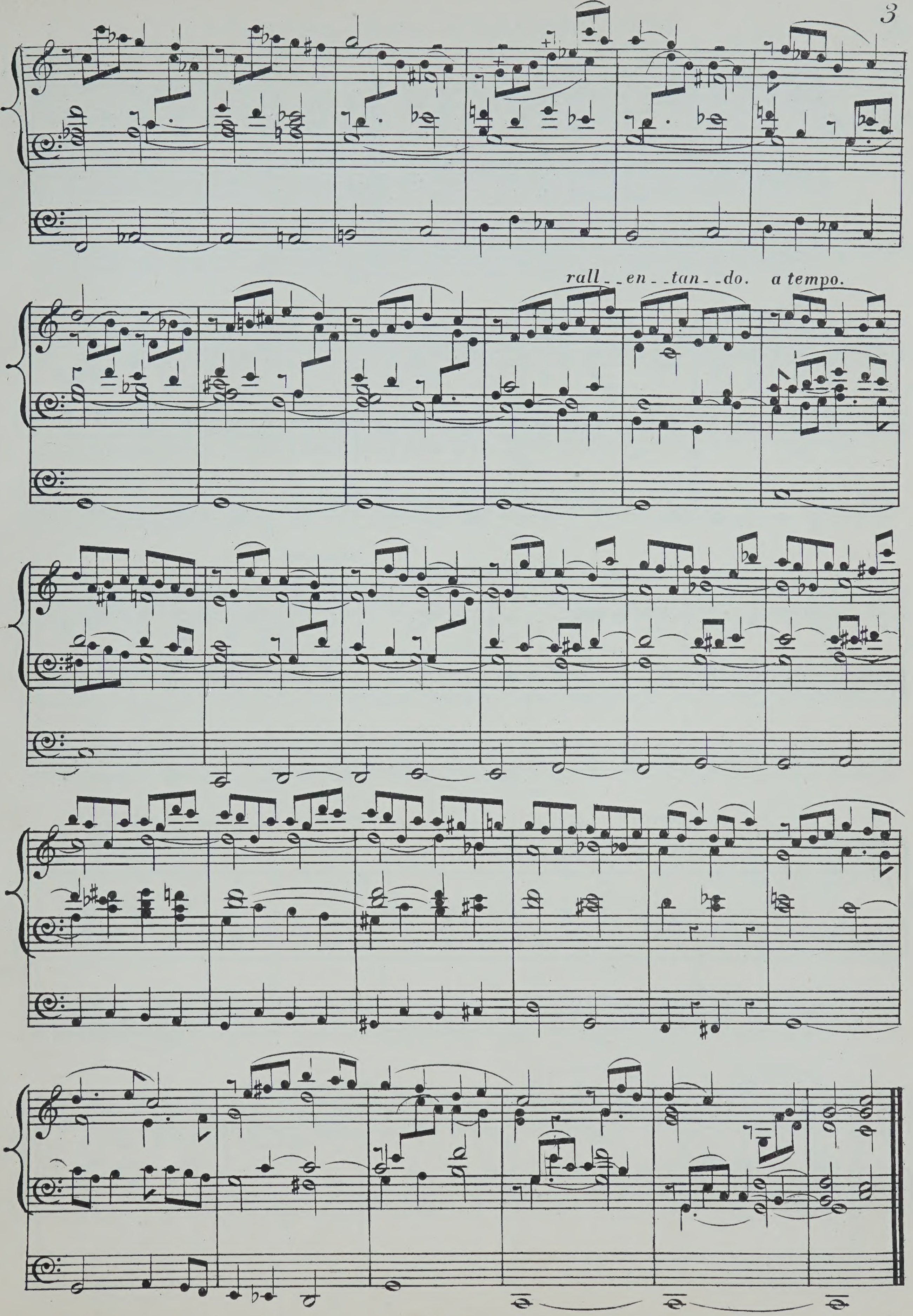
Nº 1. FOR THE DIAPASONS.*

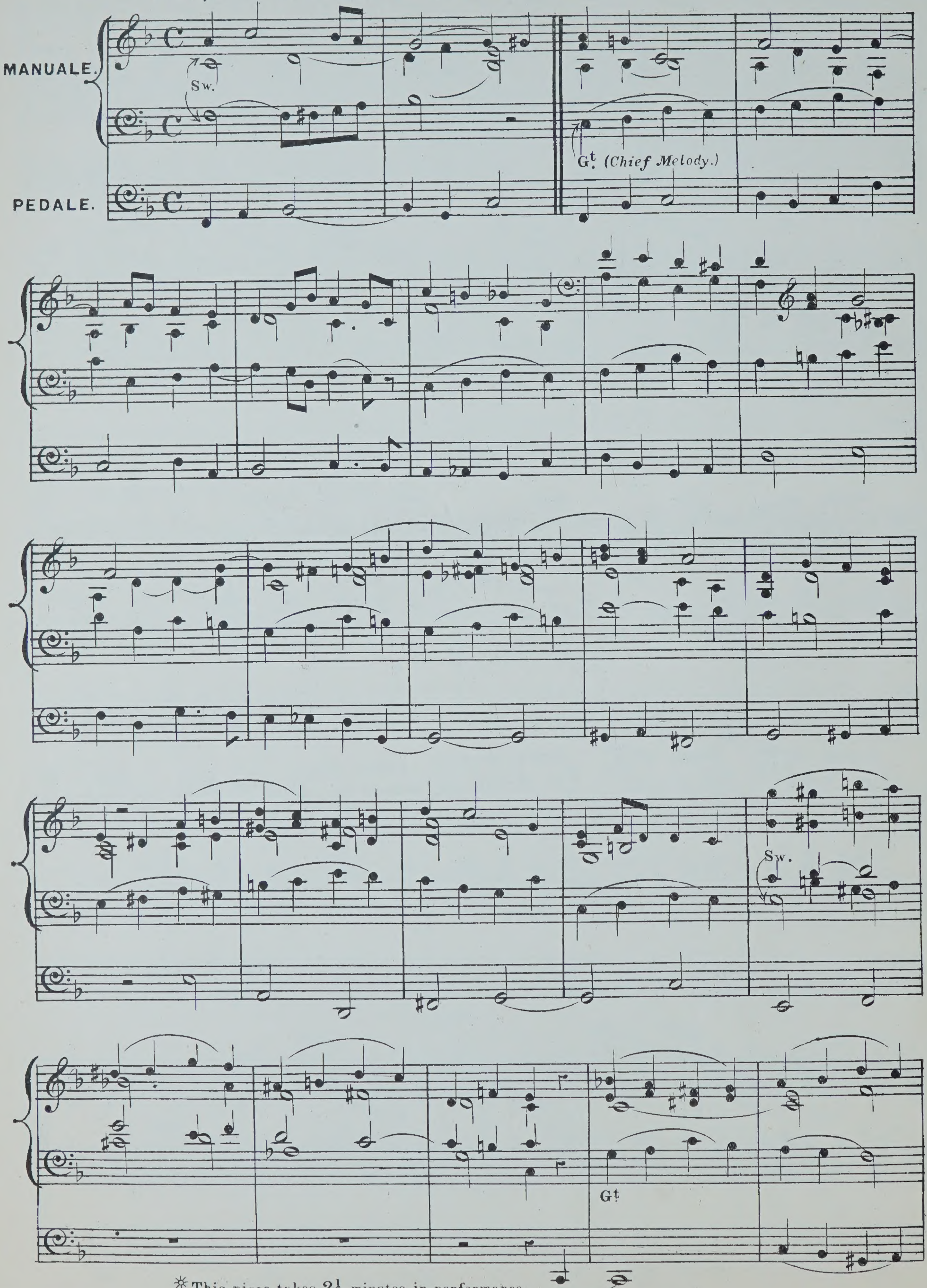

ANDANTE.
MANUALE.
PEDALE.
(16 feet with Great Manual coupled.)
L.H.
4
3
1
1
4
3

* This piece takes rather less than 3 minutes in performance.

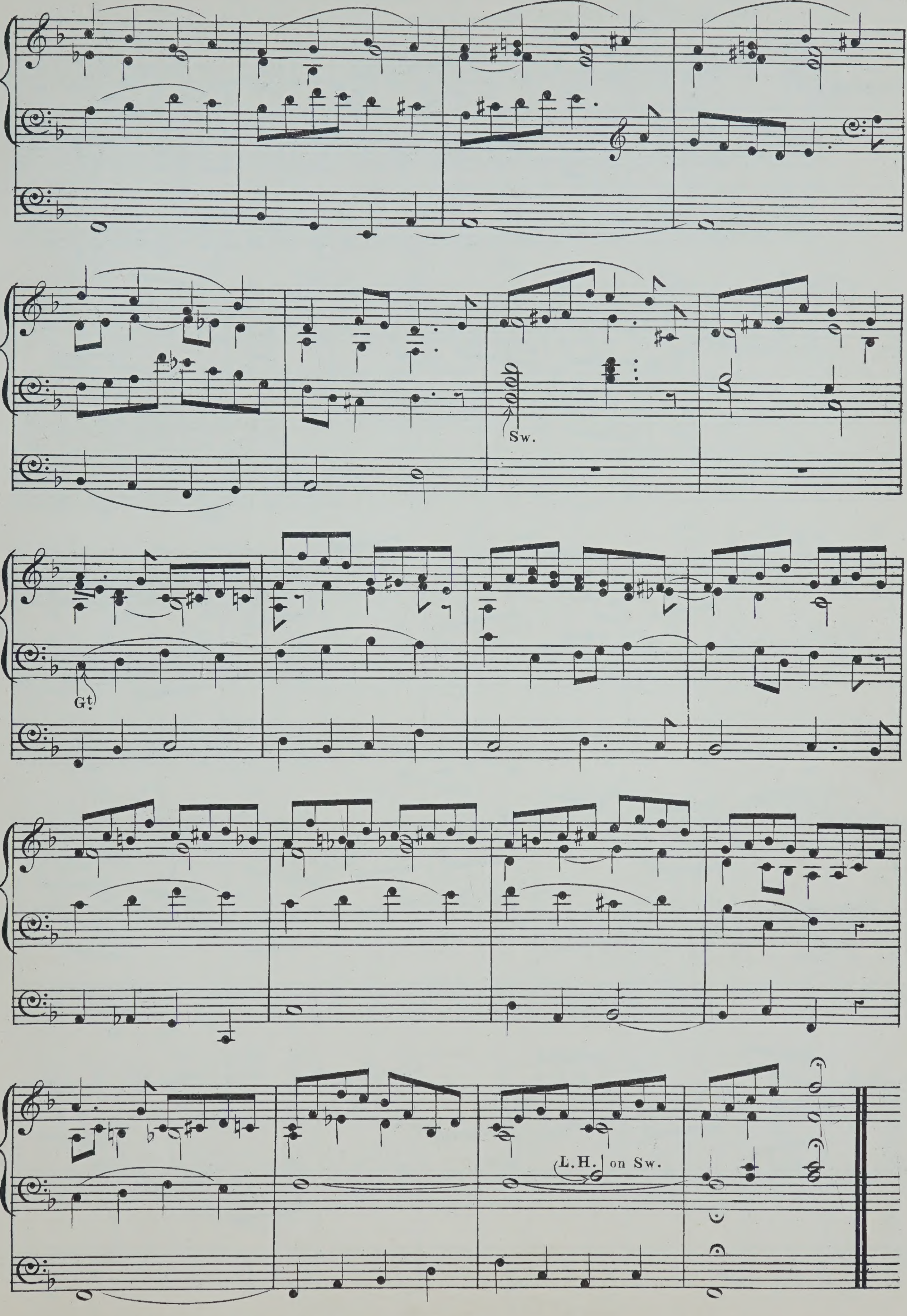

rall - - en - - tan - - do.
a tempo.

No. II. ANDANTE CANTABILE.*

Gt. Diapasons with Swl. coupled. Swl. with Unison Reed. Pedal. soft 16 feet with Swl. coupled.

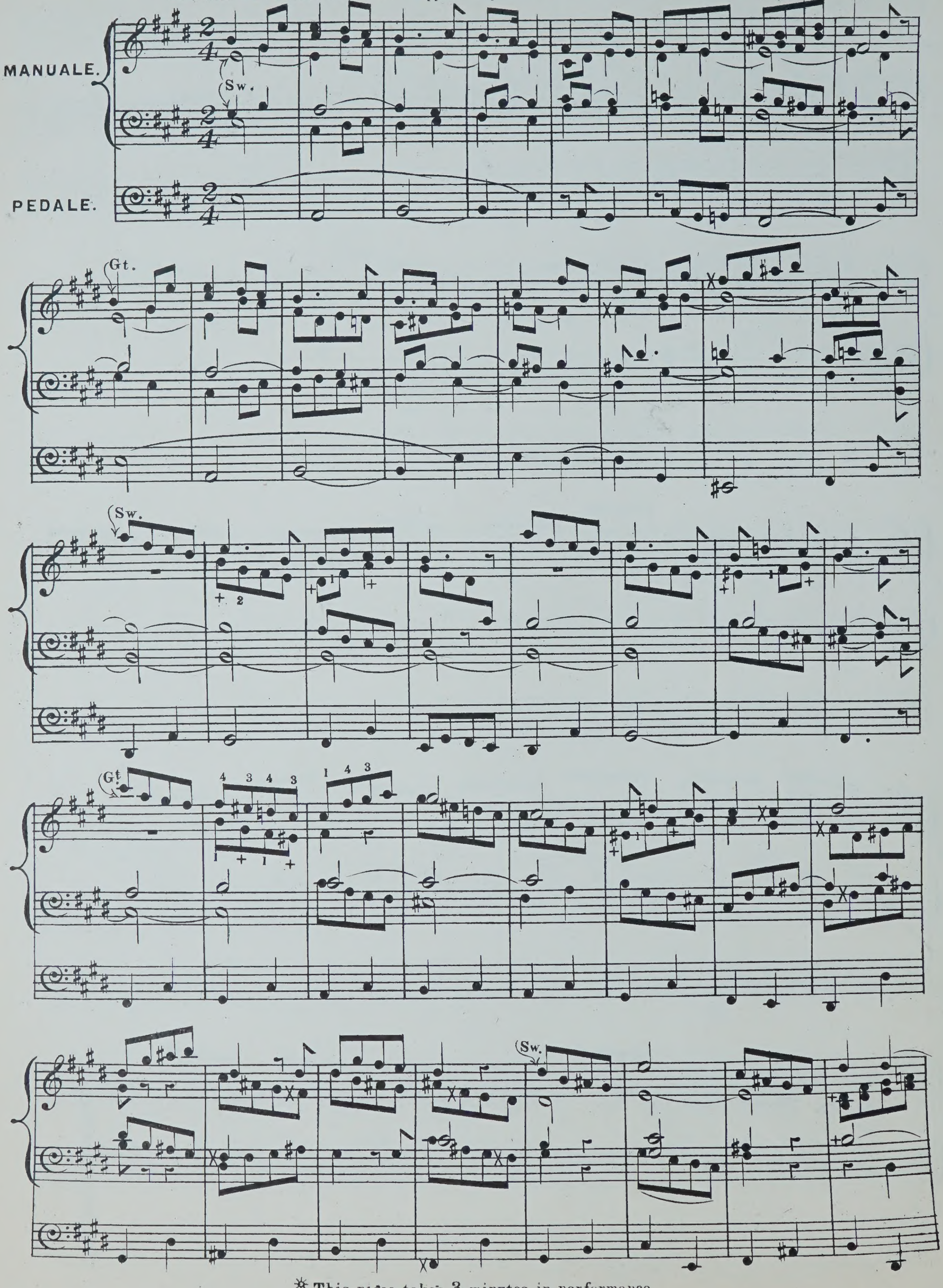

MANUALE.
Sw.
PEDALE.
Gt. (Chief Melody.)
Sw.
Gt.

* This piece takes $2\frac{1}{2}$ minutes in performance.

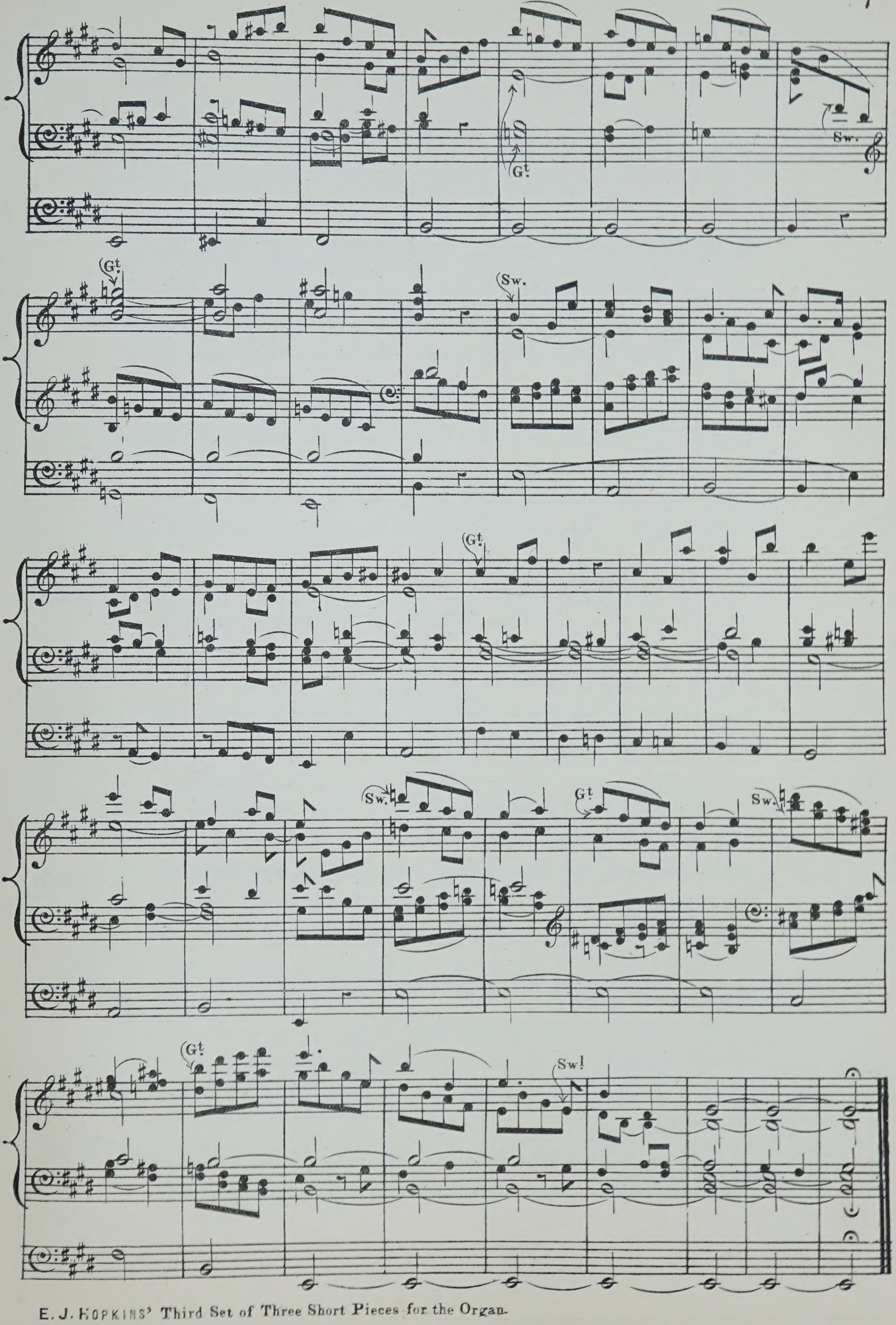

Sw.
Gt.
L.H. on Sw.

Nº III. ANDANTE GRAZIOSO.*

Swl. with soft Unison Reed. Gt. Stopped Diapason. Pedal. soft 16 feet with Swl. coupled.


MANUALE.
PEDALE.
Sw.
Gt.
Sw.
Gt.
Sw.

*This piece takes 3 minutes in performance.


Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw!

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PUBLISHED BY

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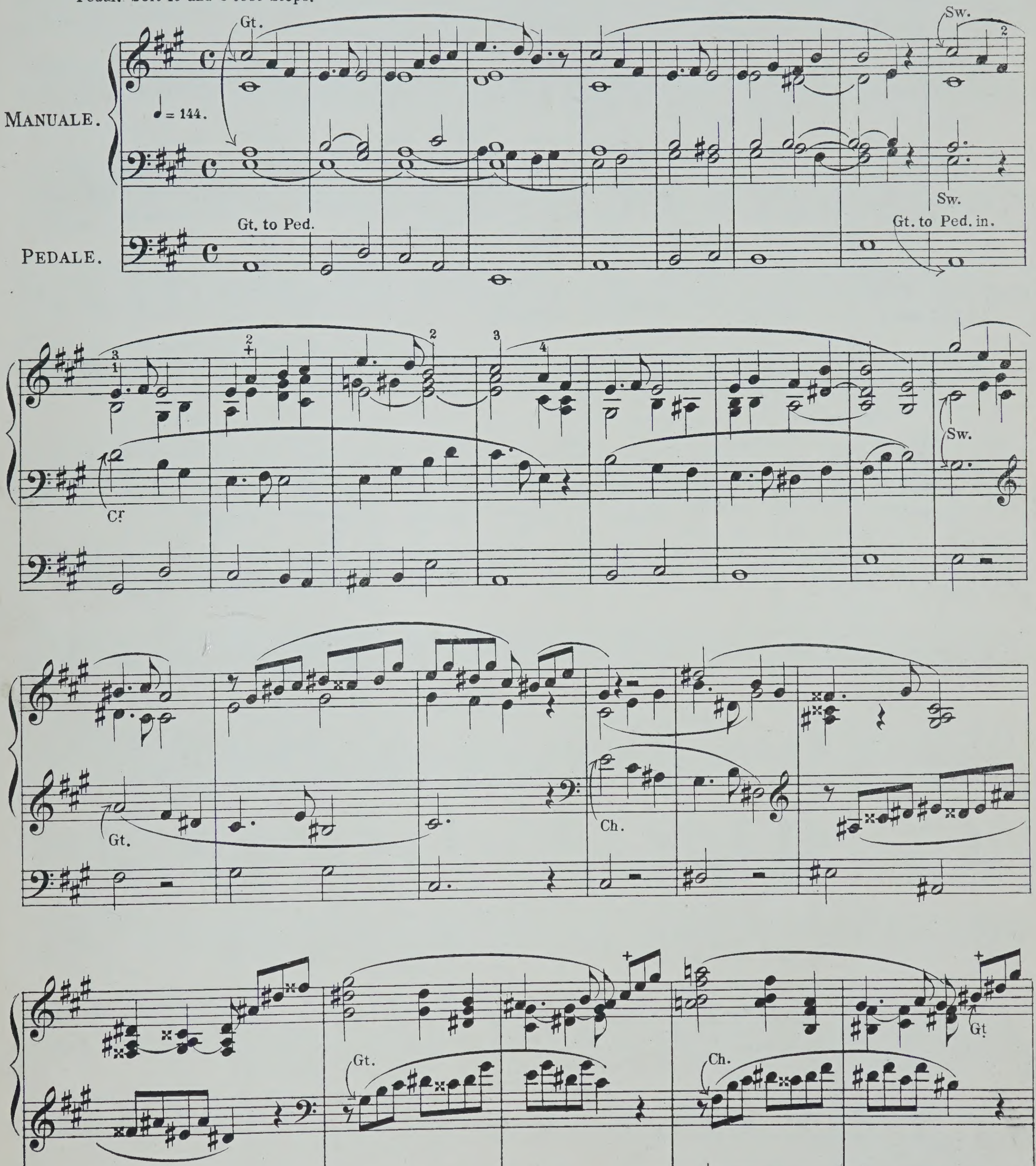
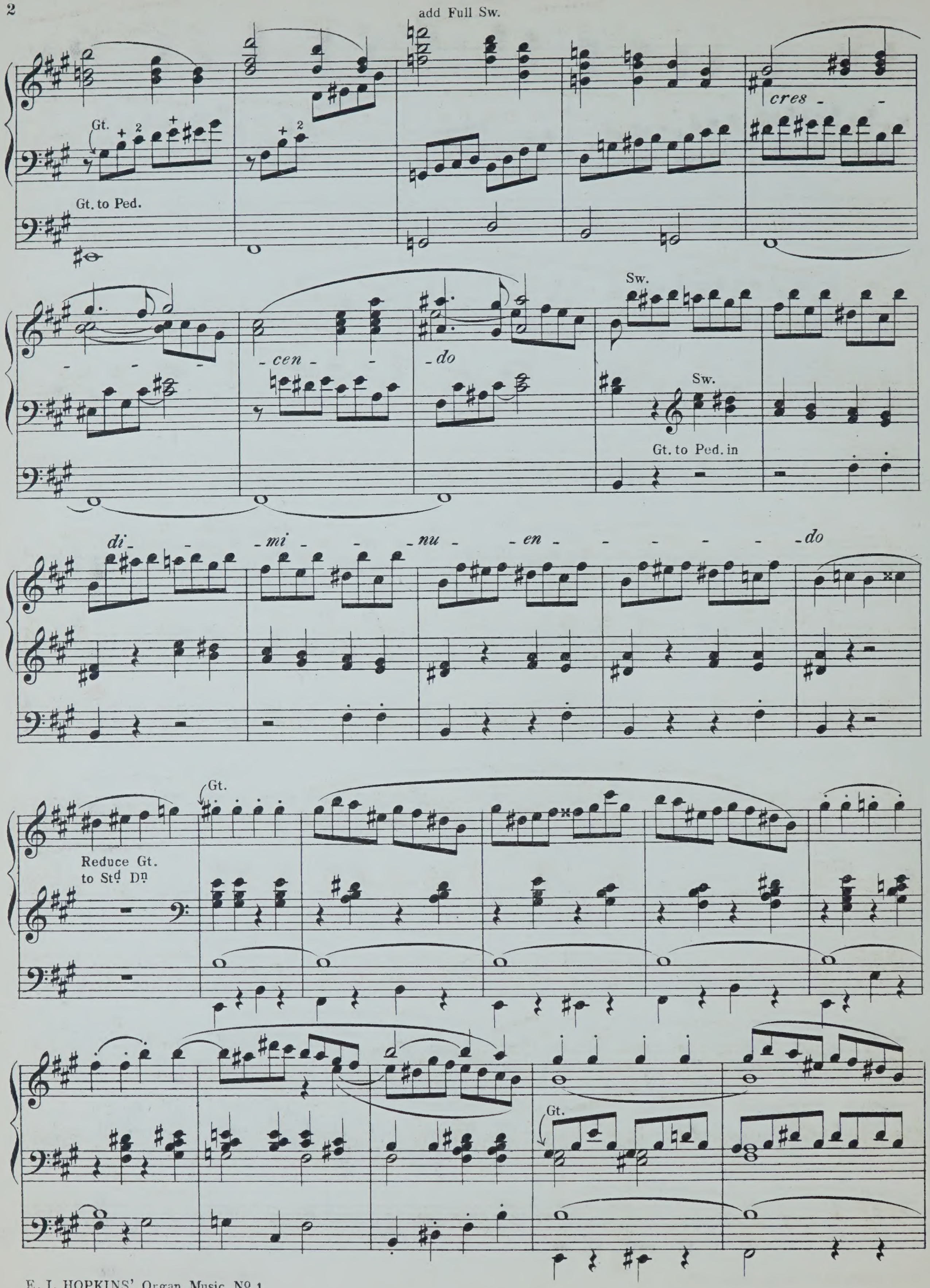
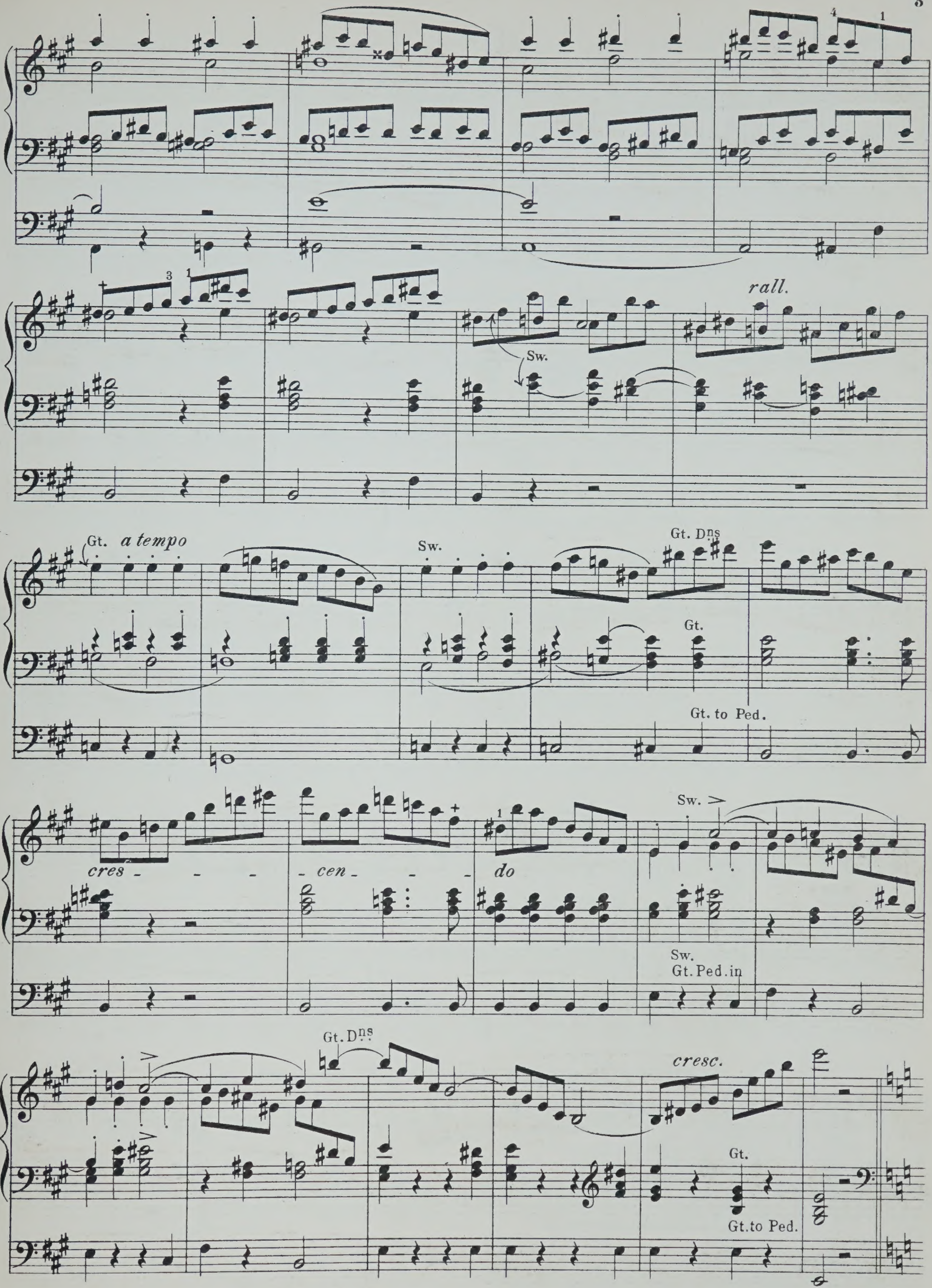
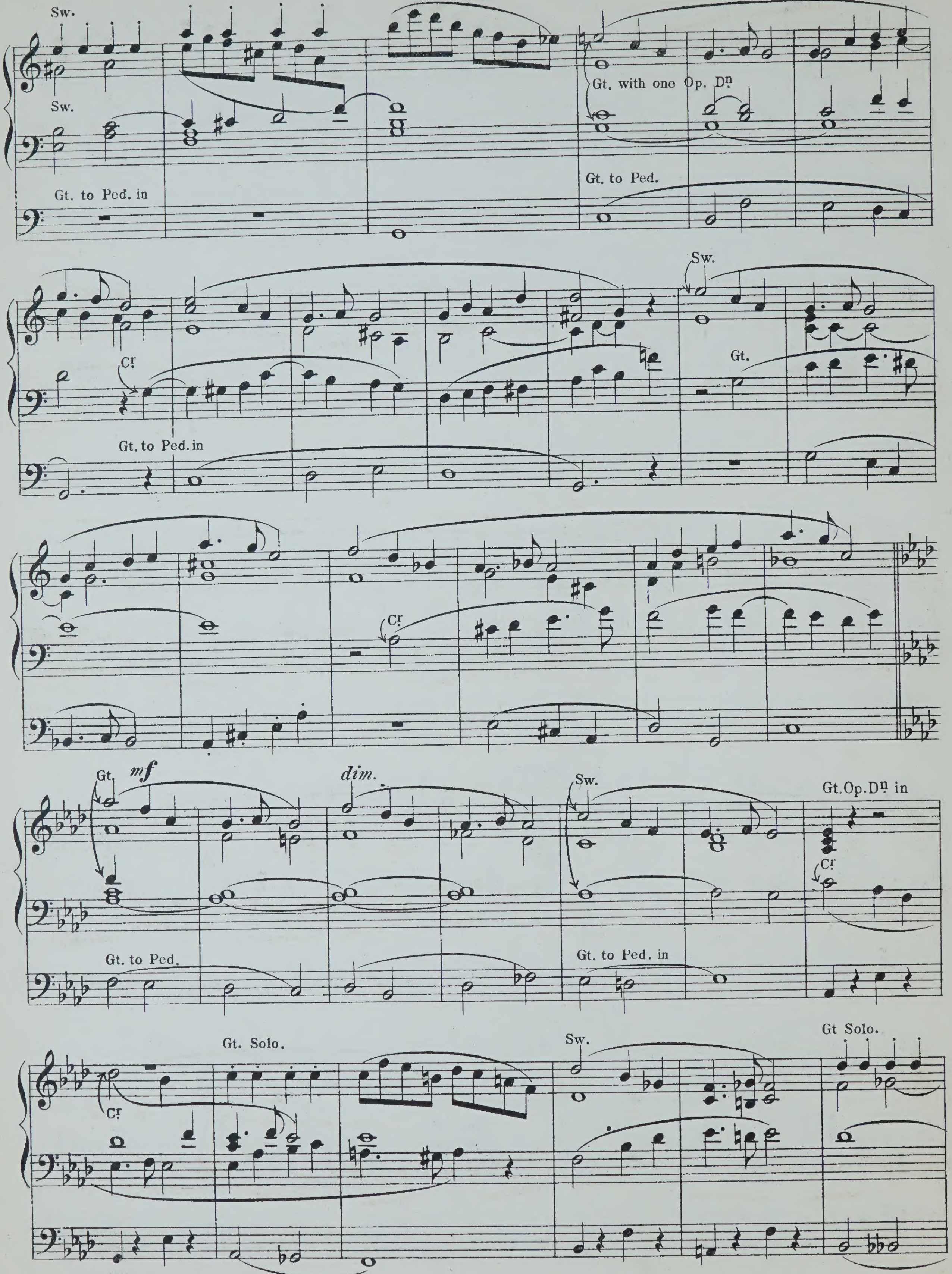
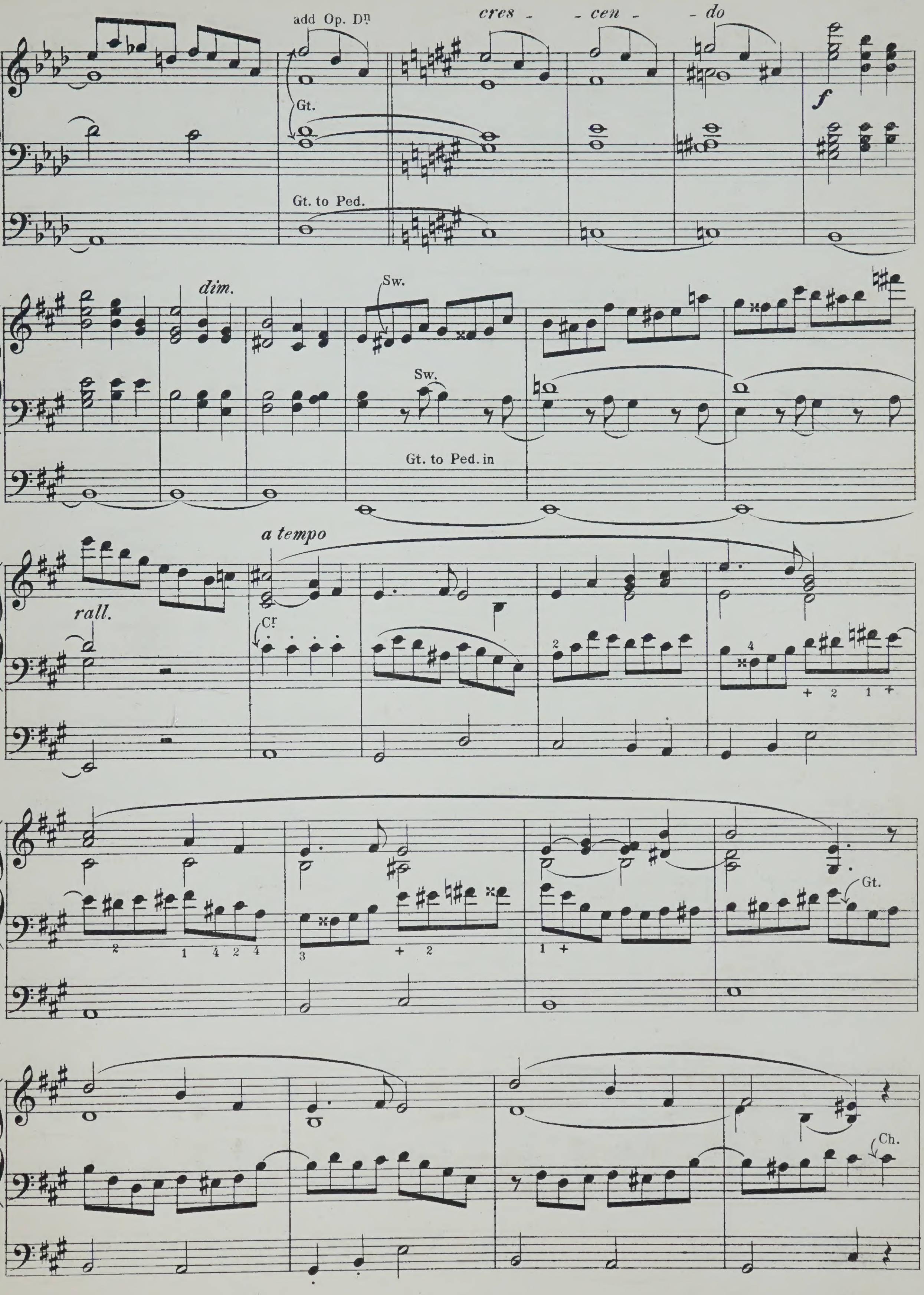
Prepare. Gt. Std. and small Op. Dn. with Swell coupled throughout.
Swell, with Oboe.
Choir, Std. Dn. and Clarionet.
Pedal: Soft 16 and 8 feet Stops.

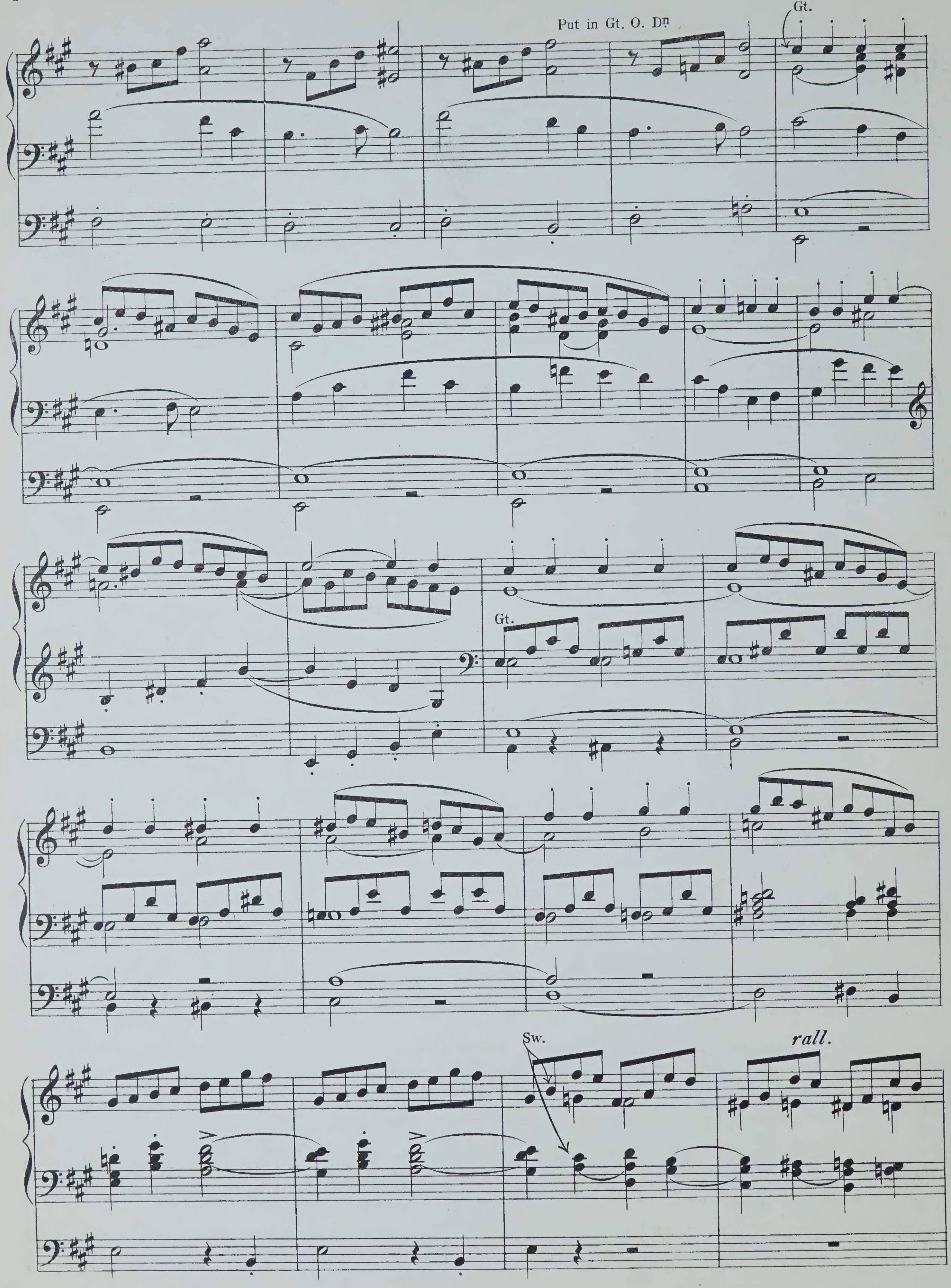

MANUALE.
PEDALE.
♩ = 144.
Gt.
Sw.
Gt. to Ped.
Sw.
Gt. to Ped. in.
Cr.
Sw.
Gt.
Ch.
Gt.
Ch.
Gt.

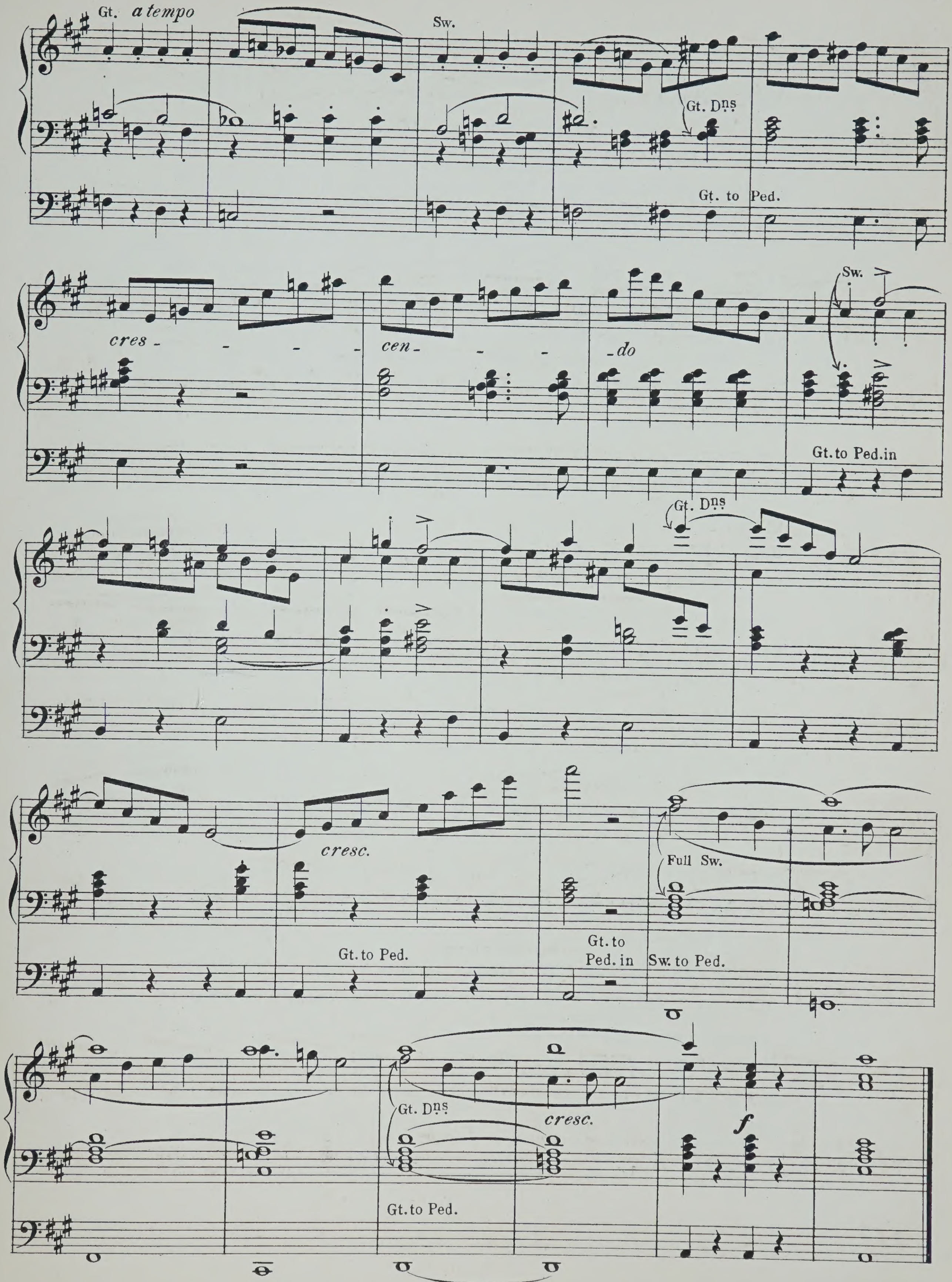

add Full Sw.
Gt.
Gt. to Ped.
cres - - cen - - do
Sw.
Sw.
Gt. to Ped. in
di - - mi - - nu - en - - - - do
Gt.
Reduce Gt. to Std Dn
Gt.


4
1
3
1
rall.
Sw.
Gt.
a tempo
Sw.
Gt. Dns
Gt.
Gt. to Ped.
cres - - - - cen - - - do
Sw.
Sw.
Gt. Ped. in
Gt. Dns
cresc.
Gt.
Gt. to Ped.


Sw.
Sw.
Gt. to Ped. in
Gt. with one Op. Dn
Gt. to Ped.
Cr
Gt. to Ped. in
Sw.
Gt.
Cr
Gt.
mf
dim.
Sw.
Gt. Op. Dn in
Cr
Gt. to Ped.
Gt. to Ped. in
Gt. Solo.
Cr
Sw.
Gt Solo.


add Op. Dn.
cres - - cen - - do
Gt.
Gt. to Ped.
f
dim.
Sw.
Sw.
Gt. to Ped. in
a tempo
rall.
Cr.
Gt.
Ch.


Put in Gt. O. Dn
Gt.
Gt.
Sw.
rall.


Gt. a tempo
Sw.
Gt. D^ns
Gt. to Ped.
cres - - - - cen - - - do
Sw.
Gt. to Ped. in
Gt. D^ns
cresc.
Gt. to Ped.
Gt. to Ped. in
Full Sw.
Sw. to Ped.
Gt. D^ns
cresc.
f
Gt. to Ped.

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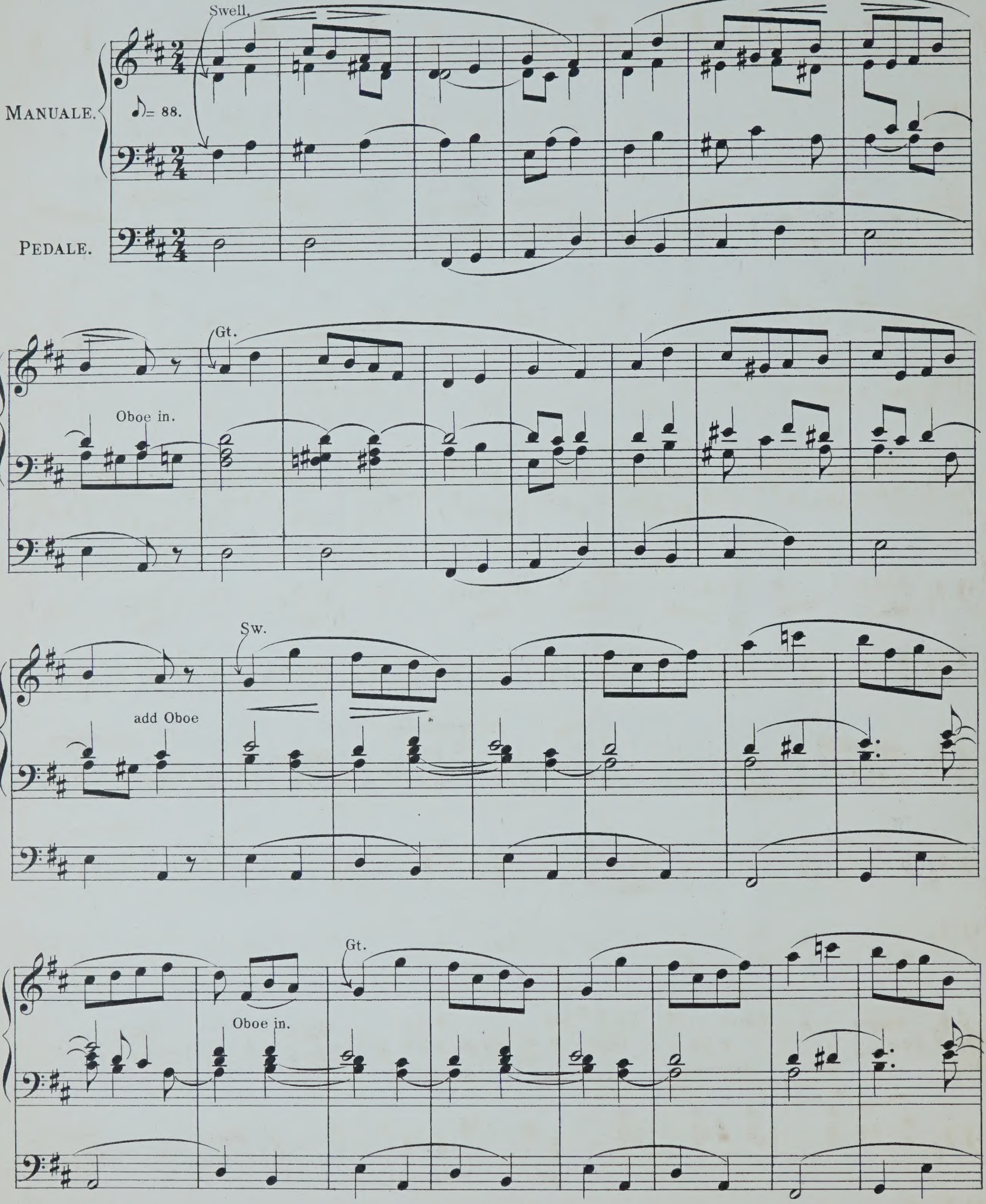
ADAGIO CANTABILE.

Prepare. Gt. Stopped Diapason.
Sw! Diapason and Oboe.
Ped. Soft 16 & 8 feet Stops.


Swell.
MANUALE.
♪= 88.
PEDALE.
Gt.
Oboe in.
add Oboe
Sw.
Gt.
Oboe in.

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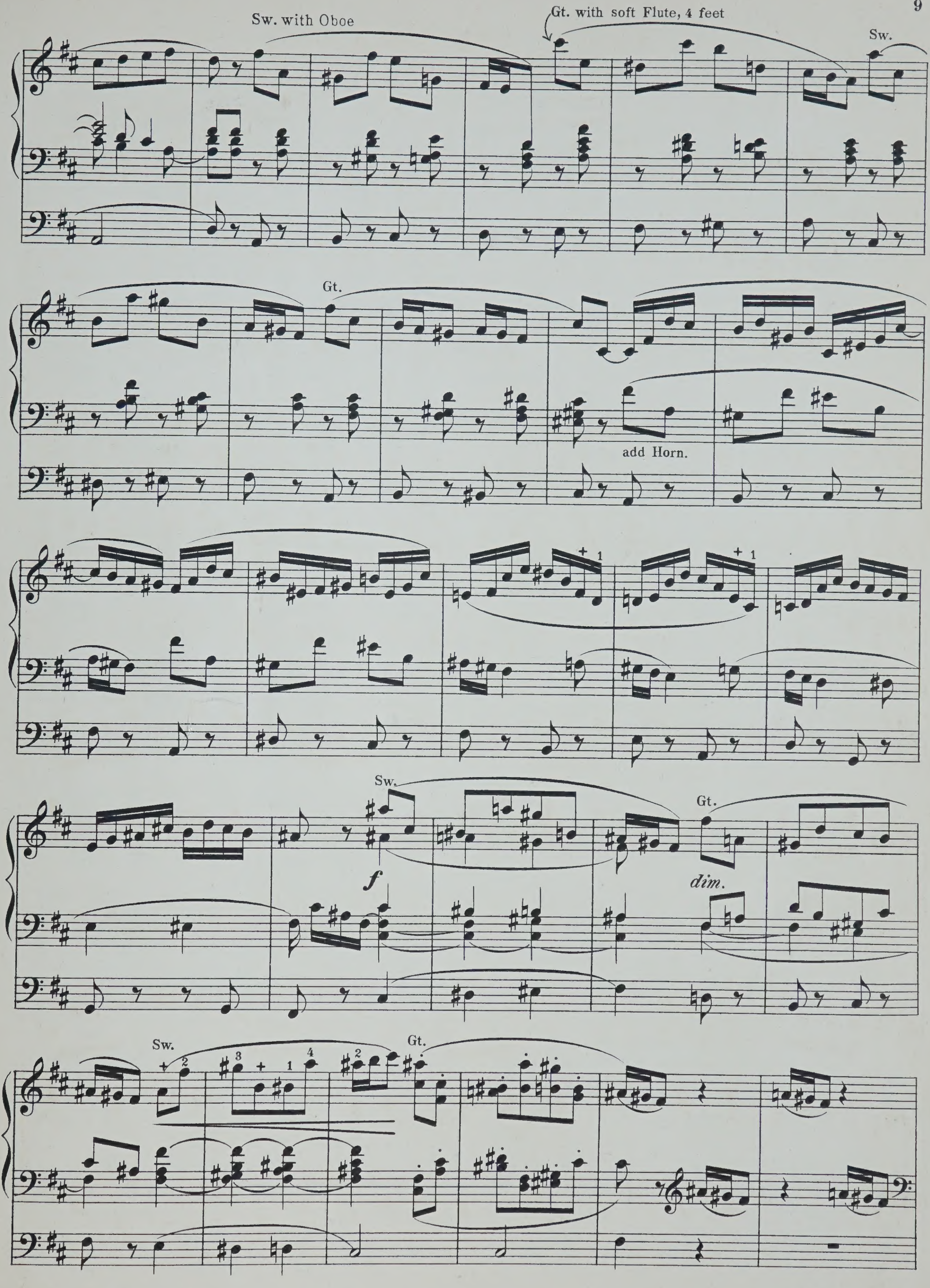
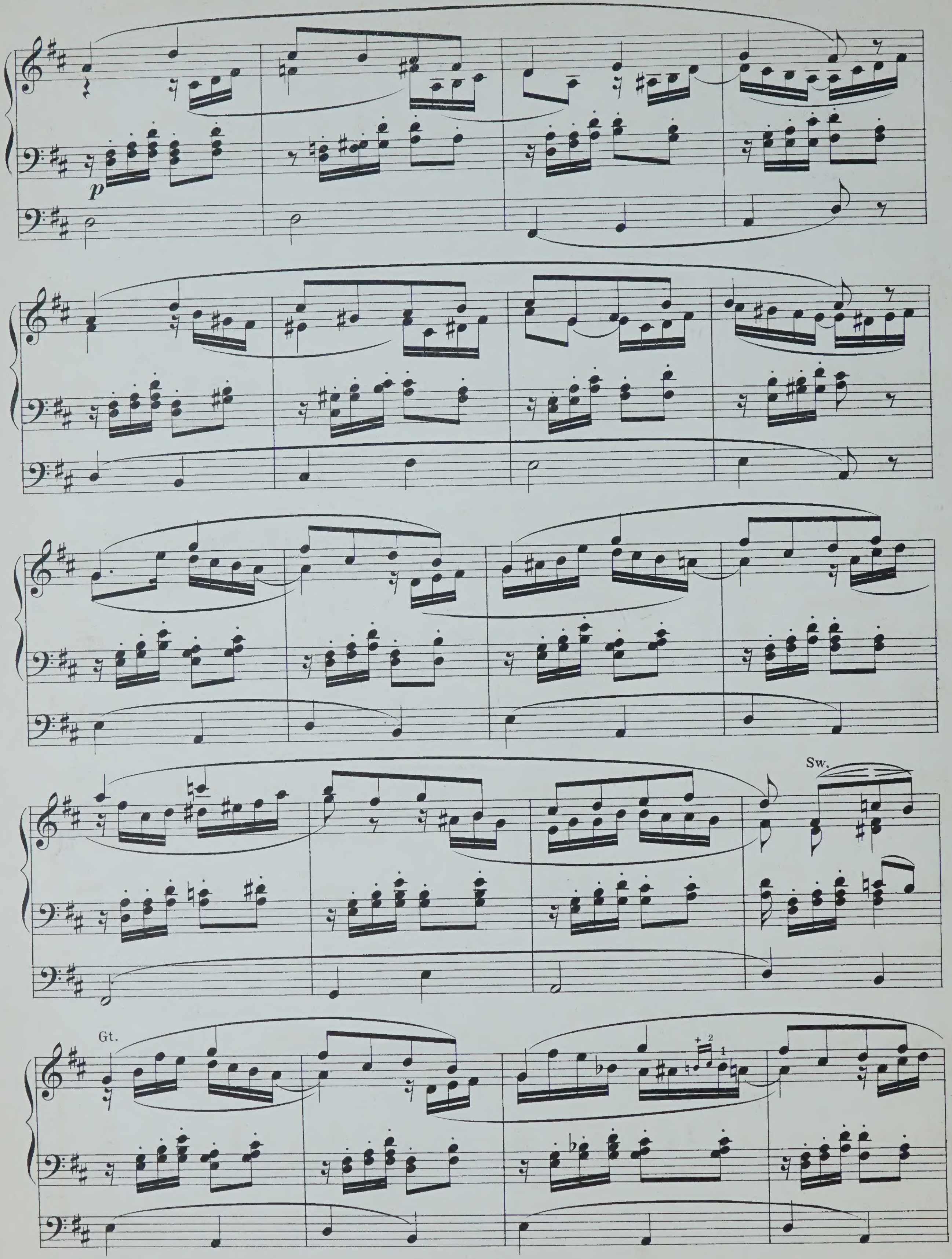
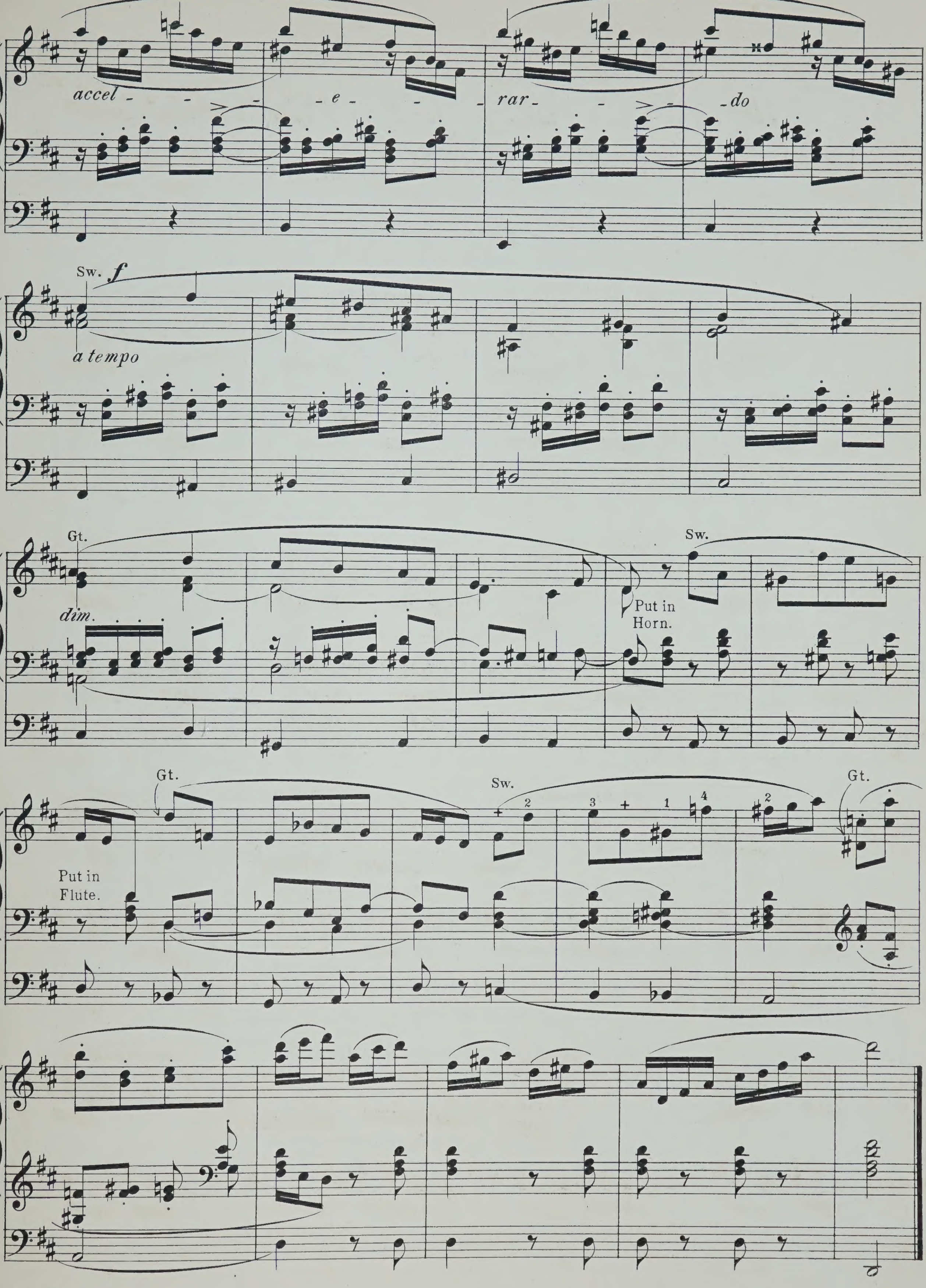

Sw. with Oboe
Gt. with soft Flute, 4 feet
Sw.
Gt.
add Horn.
Sw.
f
Gt.
dim.
Sw.
Gt.


p
Sw.
Gt.
+
2
1


accel - e - rar - do
Sw. f
a tempo
Gt.
dim.
Sw.
Put in Horn.
Gt.
Put in Flute.
Sw.
Gt.

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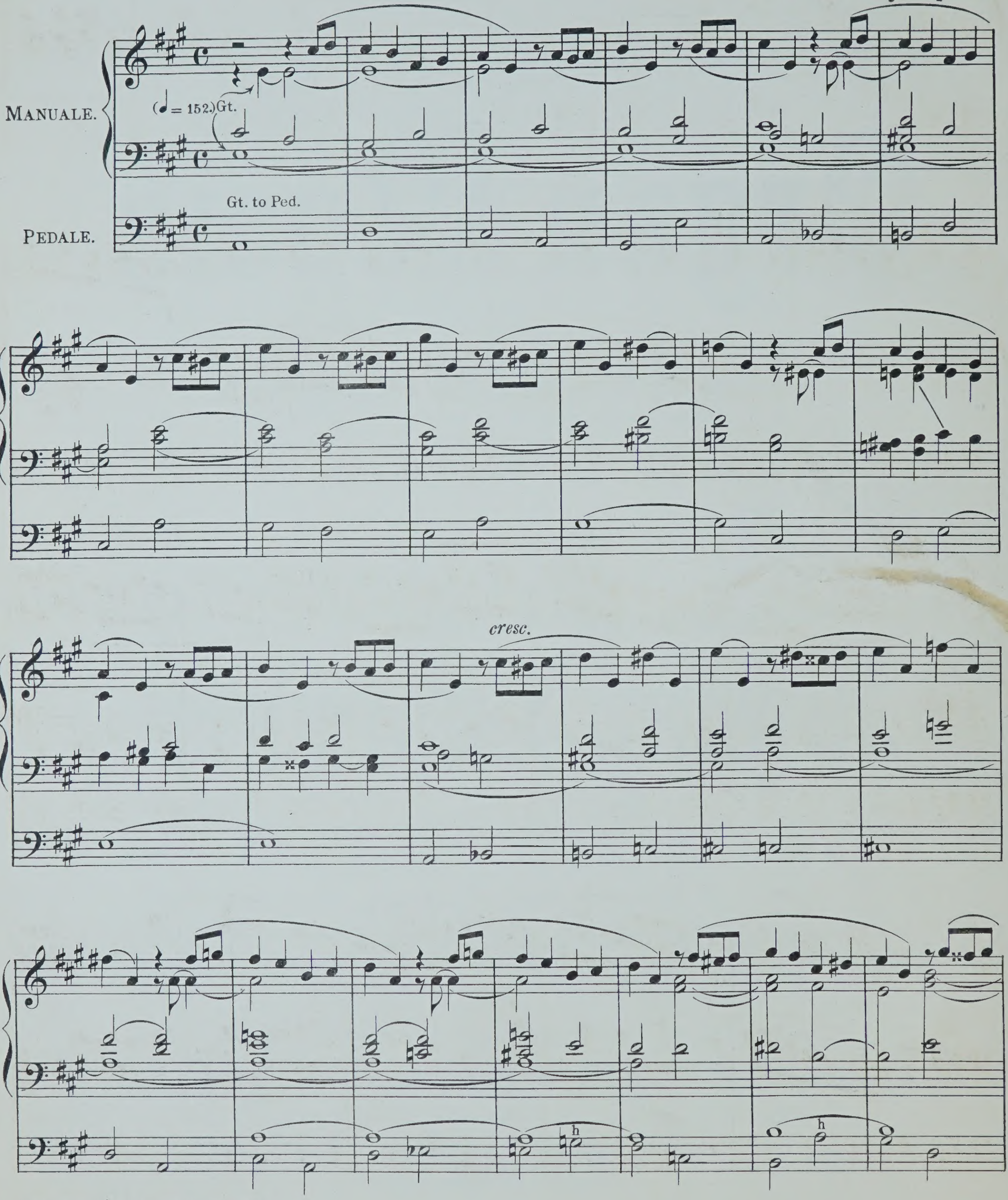
Sw. 8 & 4 feet, with Oboe.
C? 8 & 4 feet Flutes, and Clarionet.
Ped. Soft 16 & 8 feet Stops.

D? Edward J. Hopkins.


MANUALE.
PEDALE.
(♩= 152.) Gt.
Gt. to Ped.
cresc.
h
h

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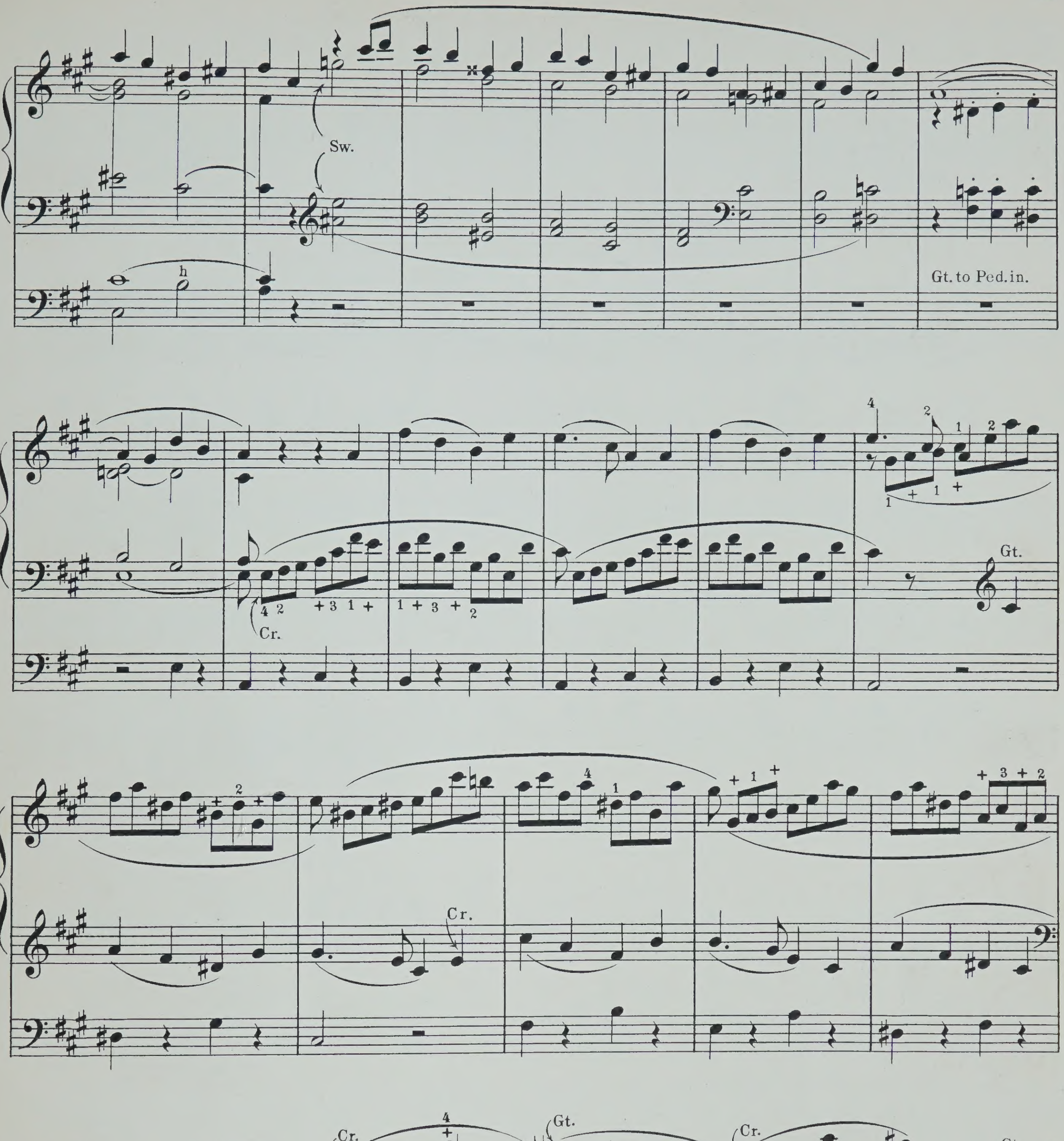
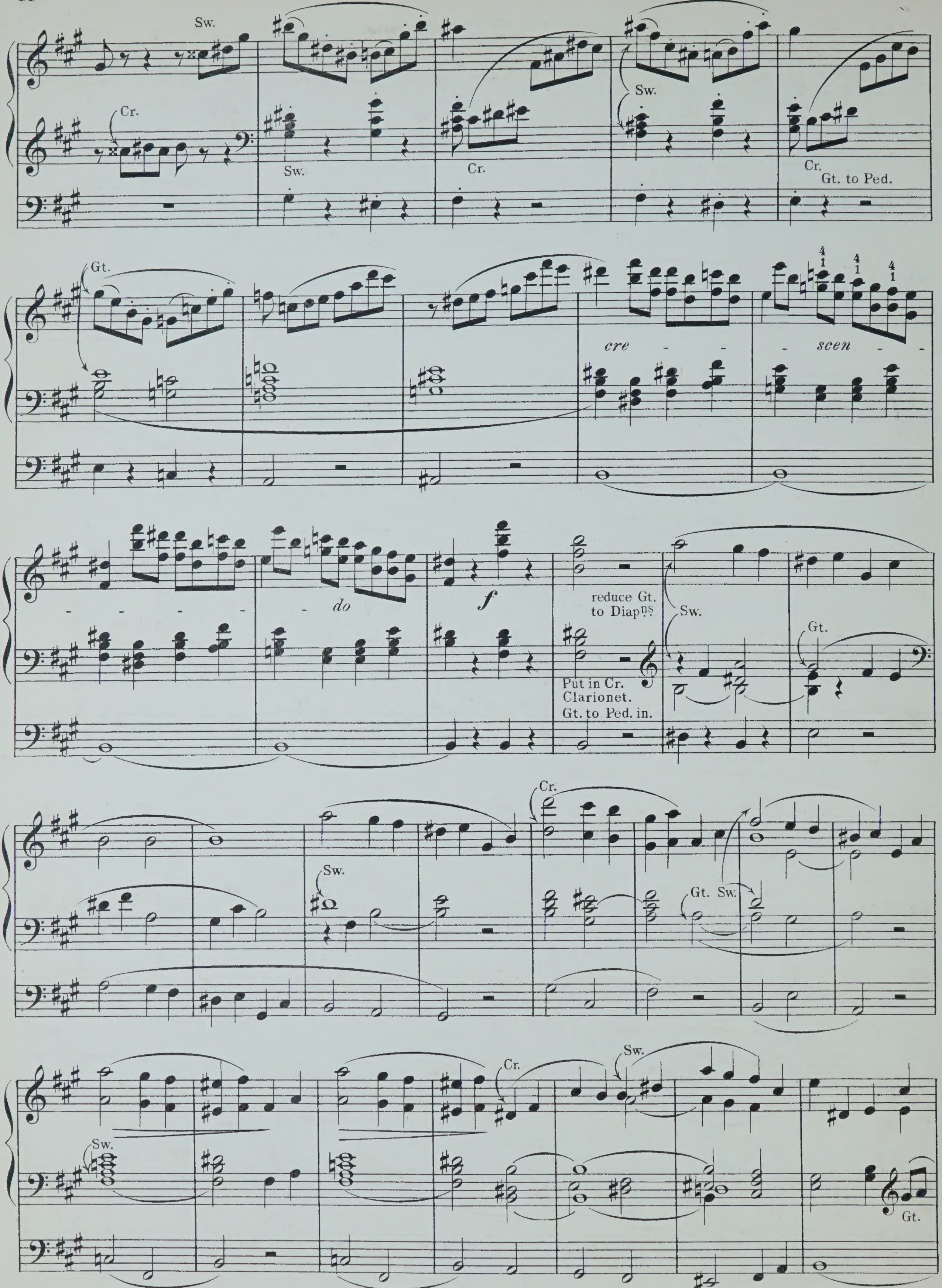
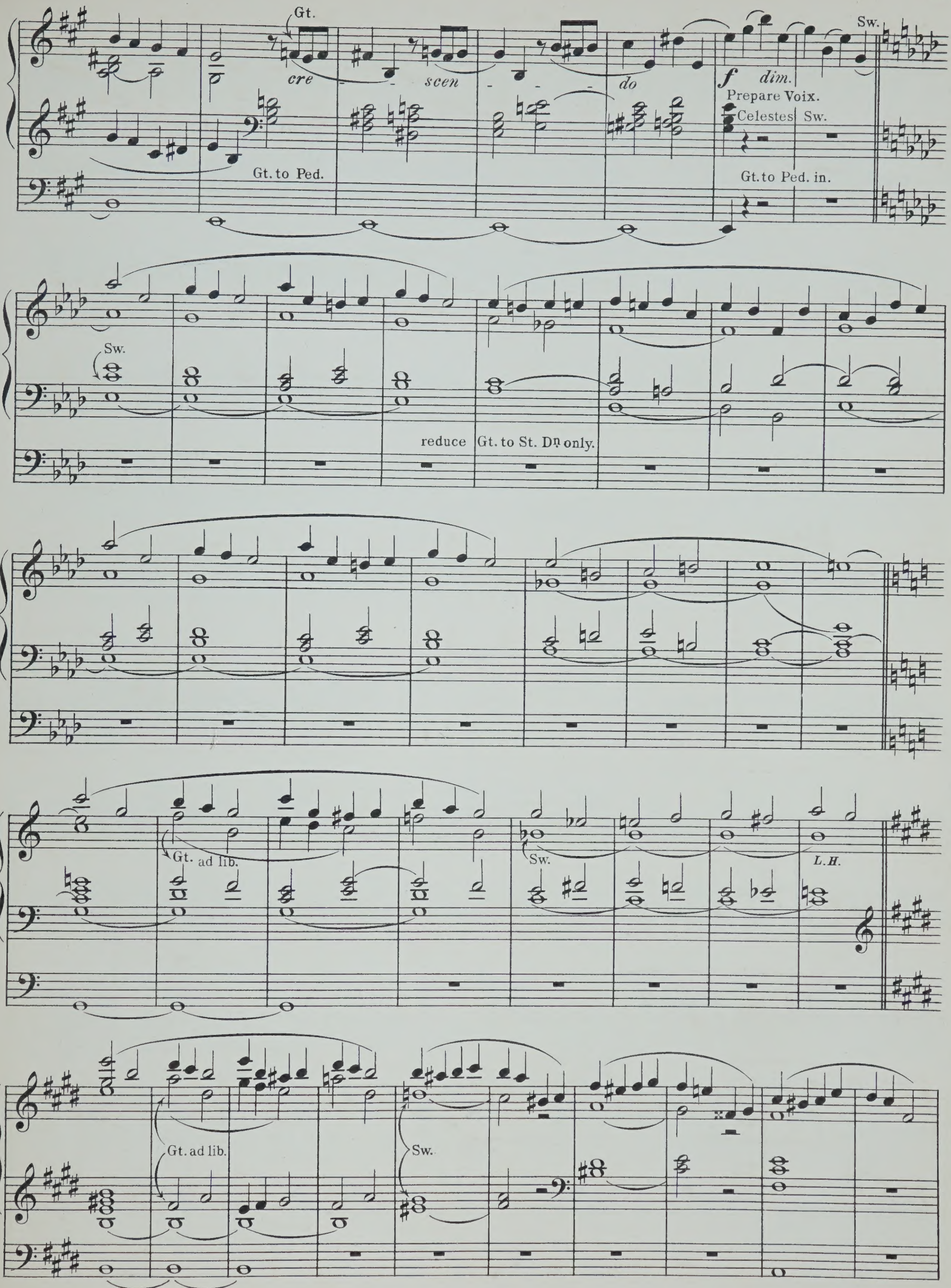
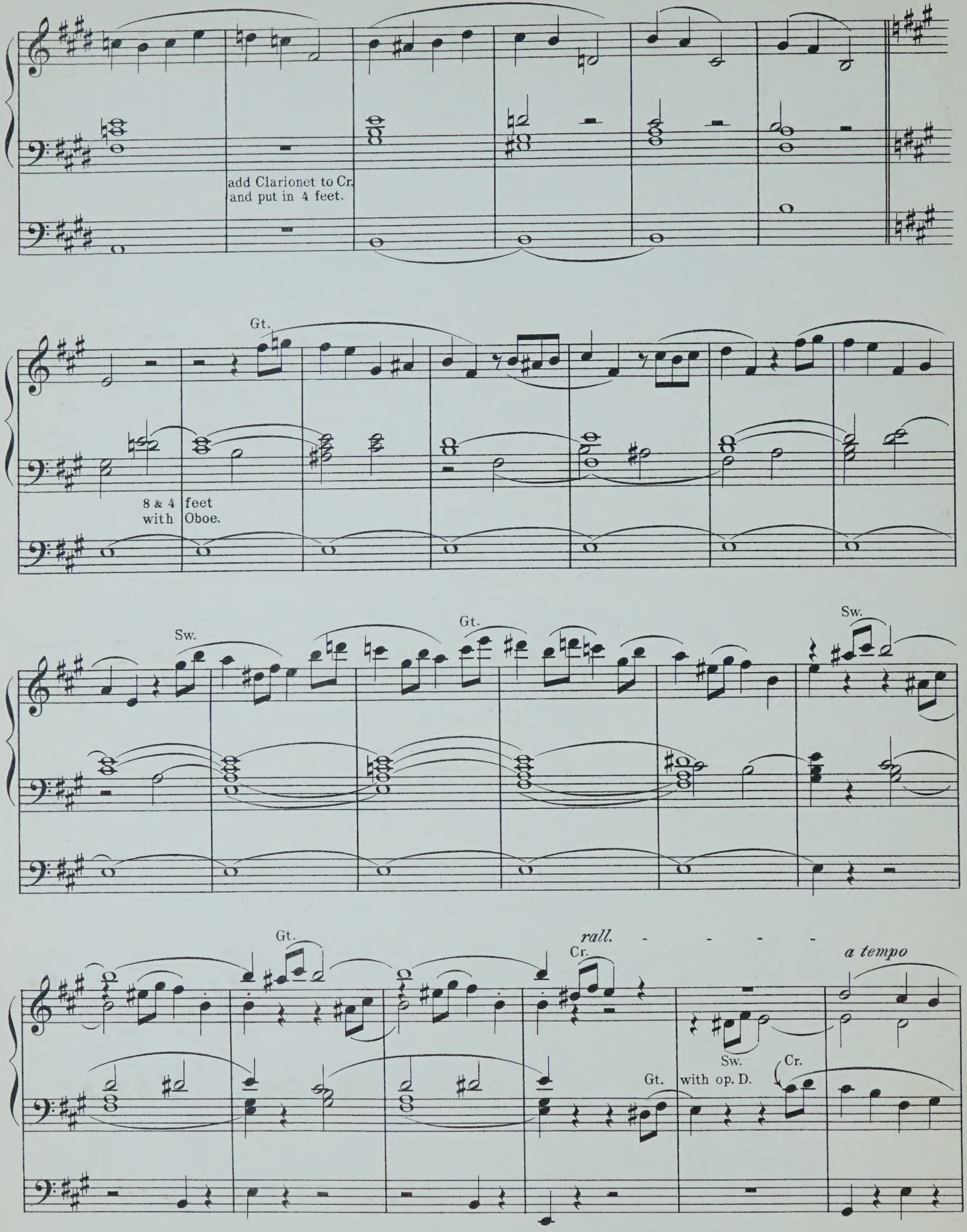
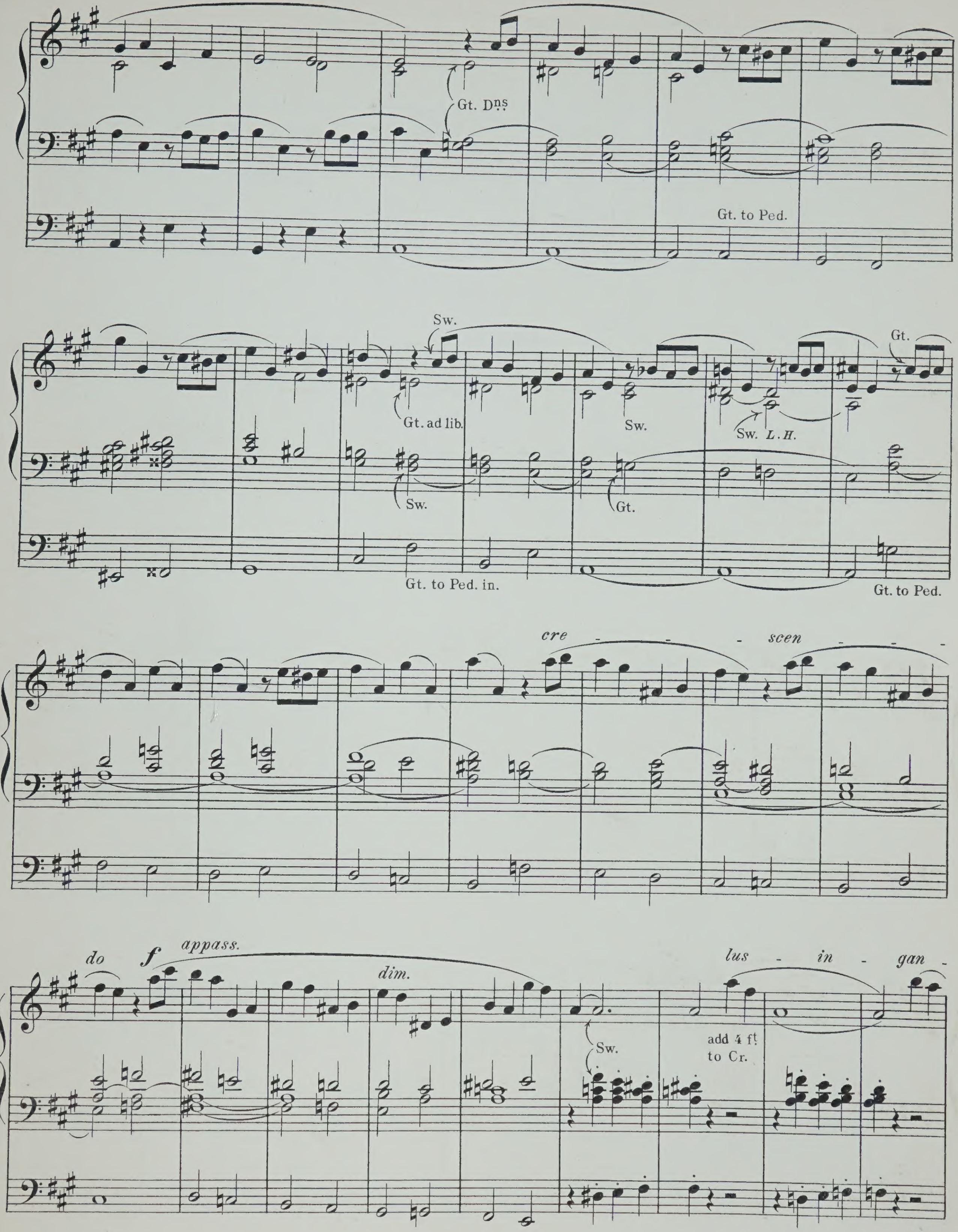
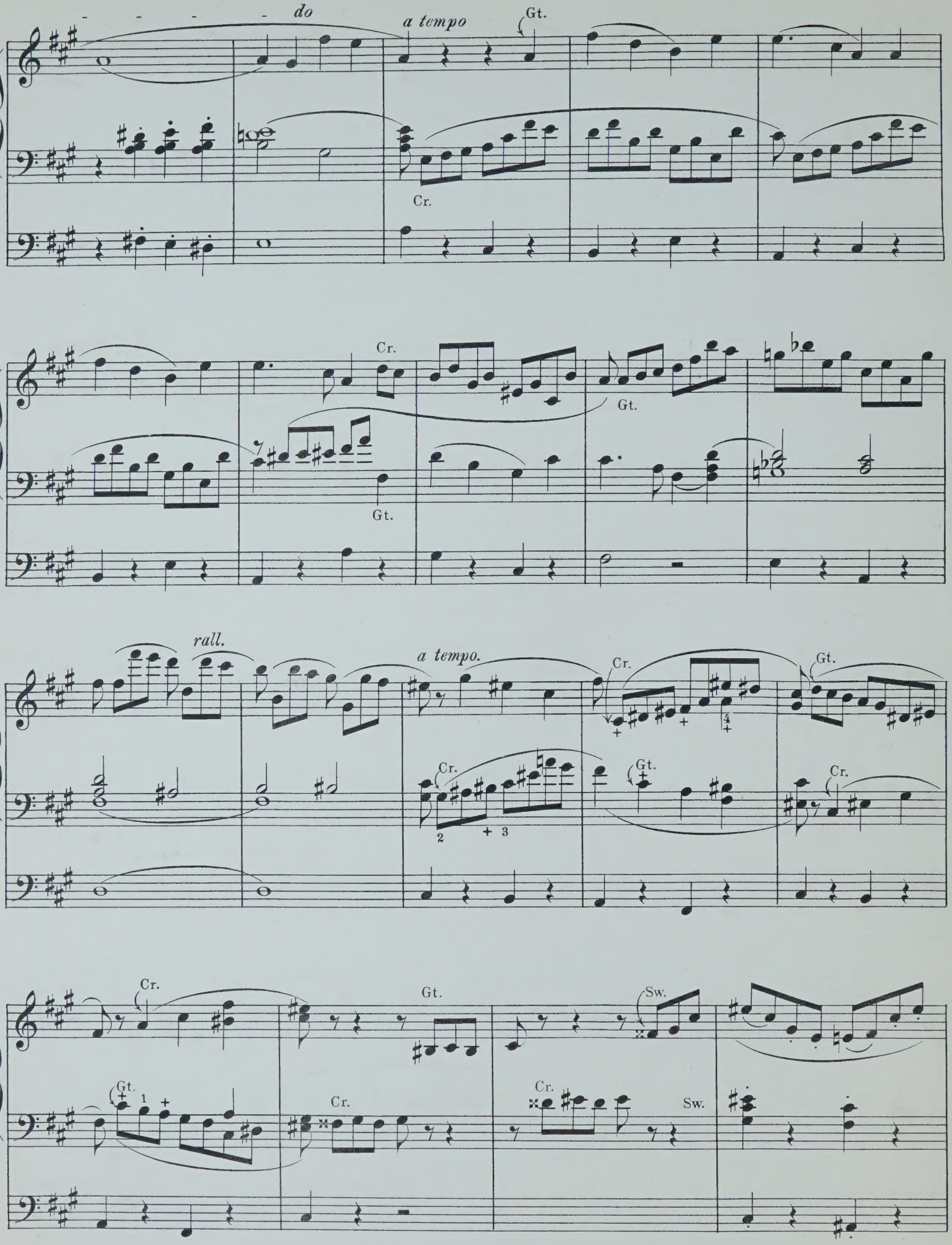

Sw.
h
Gt. to Ped. in.
Cr.
Gt.
Cr.
Gt.
Cr.
Gt.
Cr.
Gt.
Cr.
Gt.
Cr.
Gt.

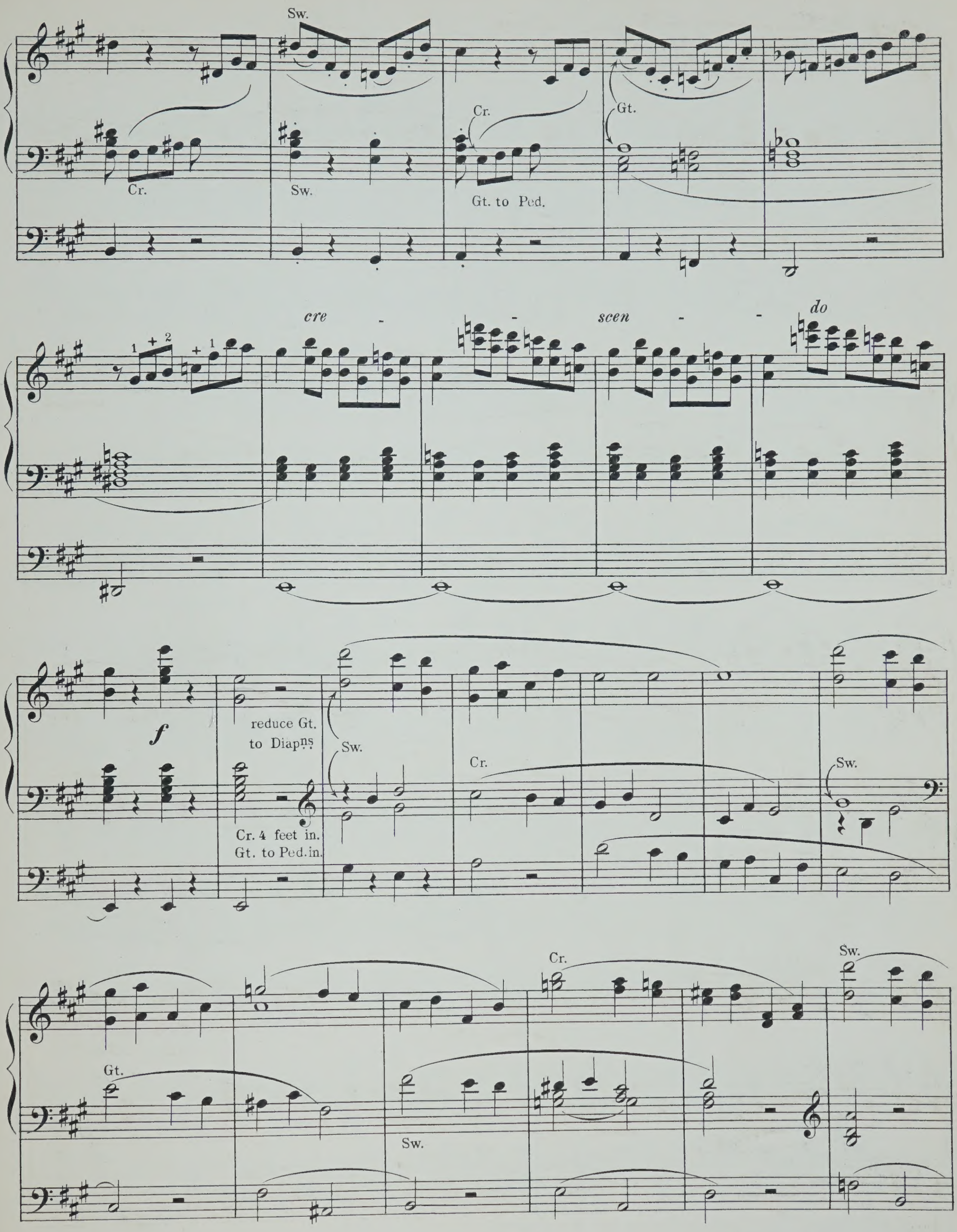

Sw.
Cr.
Sw.
Cr.
Sw.
Cr.
Gt. to Ped.
Gt.
4
1
cre - - - - scen - - - - - - do
f
reduce Gt. to Diapns.
Put in Cr. Clarinet. Gt. to Ped. in.
Sw.
Gt.
Cr.
Sw.
Gt. Sw.
Sw.
Cr.
Sw.
Gt.

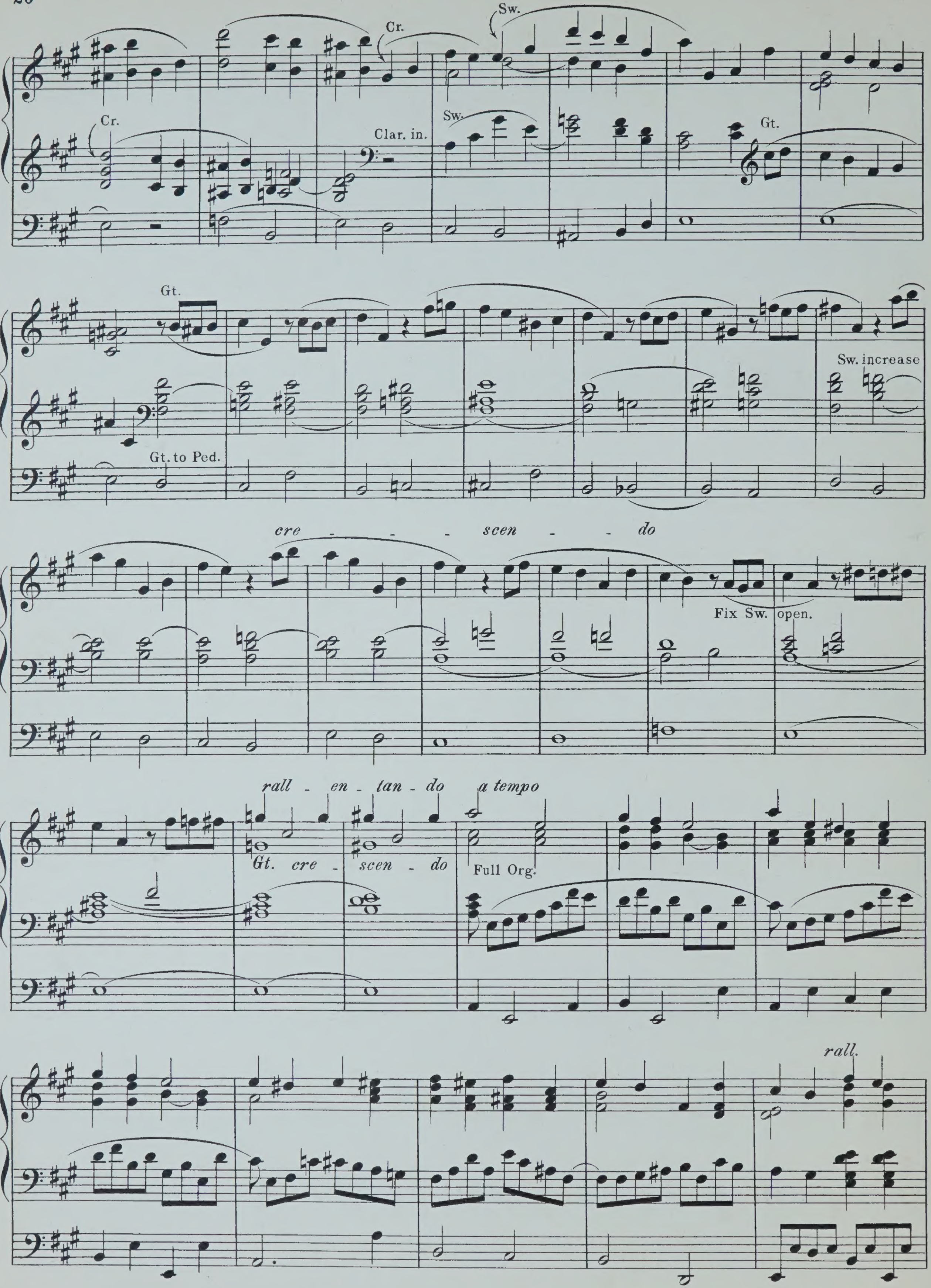

Gt.
cre - scen - do
f
dim.
Sw.
Prepare Voix.
Celestes Sw.
Gt. to Ped.
Gt. to Ped. in.
Sw.
reduce Gt. to St. Dn. only.
Gt. ad lib.
Sw.
L.H.
Gt. ad lib.
Sw.

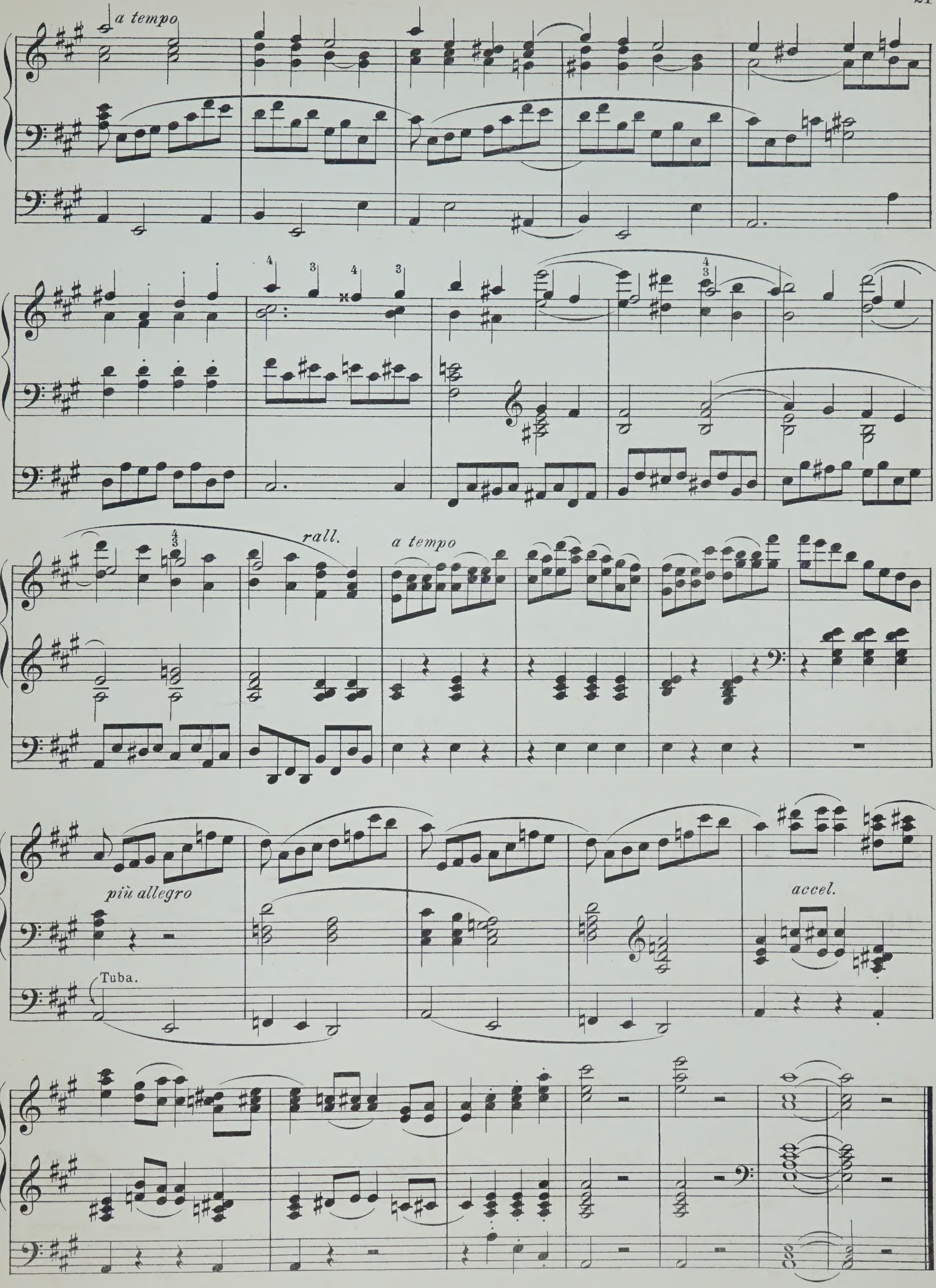

add Clarionet to Cr.
and put in 4 feet.
Gt.
8 & 4 feet
with Oboe.
Sw.
Gt.
Sw.
Gt.
rall.
Cr.
Gt.
Sw.
with op. D.
Cr.
a tempo


Gt. Dns
Gt. to Ped.
Sw.
Gt. ad lib.
Sw.
Sw.
Gt.
Sw. L.H.
Gt.
Gt. to Ped. in.
Gt. to Ped.
cre - - - scen - - -
do
f
appass.
dim.
Sw.
add 4 ft to Cr.
lus - in - gan -


- - - - do
a tempo
Gt.
Cr.
Cr.
Gt.
Gt.
rall.
a tempo.
Cr.
Cr.
Gt.
Gt.
Cr.
2
+ 3
4
Cr.
Gt.
1
Gt.
Cr.
Sw.
Cr.
Sw.


Sw.
Cr.
Sw.
Cr.
Gt. to Ped.
Gt.
cre - scen - - do
1 + 2
+ 1
f
reduce Gt. to Diapns
Cr. 4 feet in.
Gt. to Ped. in.
Sw.
Cr.
Sw.
Gt.
Cr.
Sw.
Sw.


Cr.
Sw.
Cr.
Sw.
Clar. in.
Gt.
Gt.
Gt. to Ped.
Sw. increase
cre - - - scen - - do
Fix Sw. open.
rall - en - tan - do
a tempo
Gt. cre - scen - do
Full Org.
rall.


a tempo
4
3
4
3
4
3
4
3
rall.
a tempo
più allegro
Tuba.
accel.

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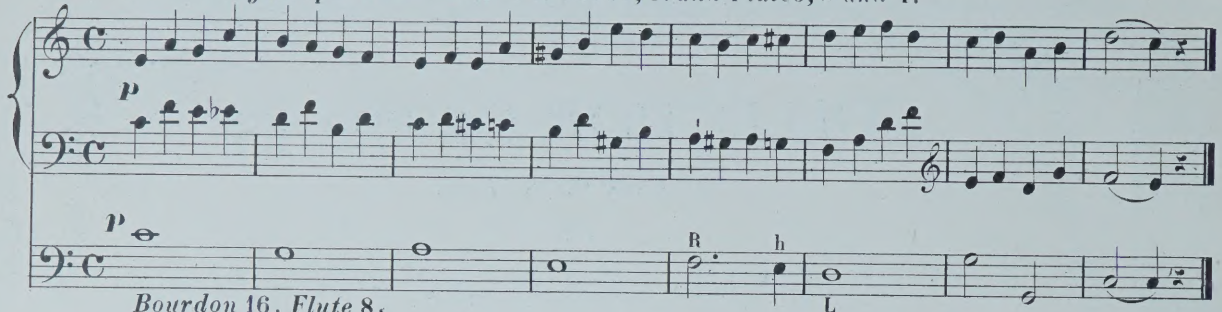
Cantabile.

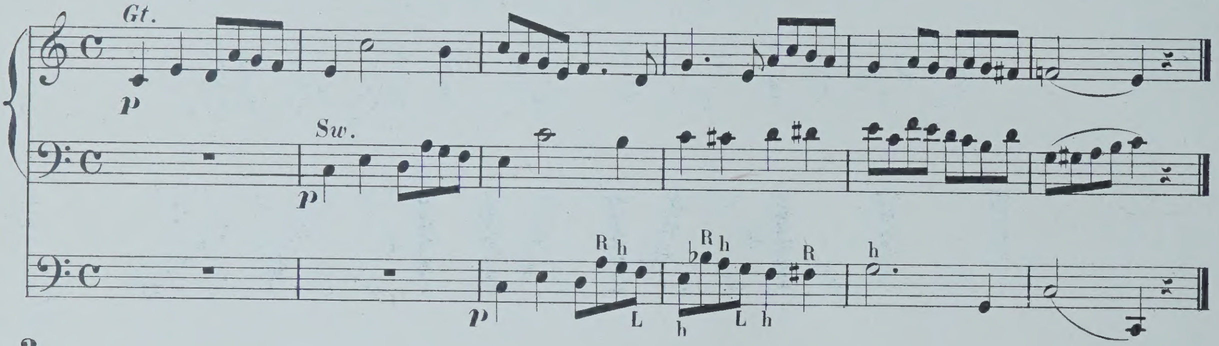
R.H. Gt. Org. Diapason. 8. L.H. Sw. Reeds, 8. and Flutes, 8 and 4.



Bourdon 16. Flute 8.

2.

Andante.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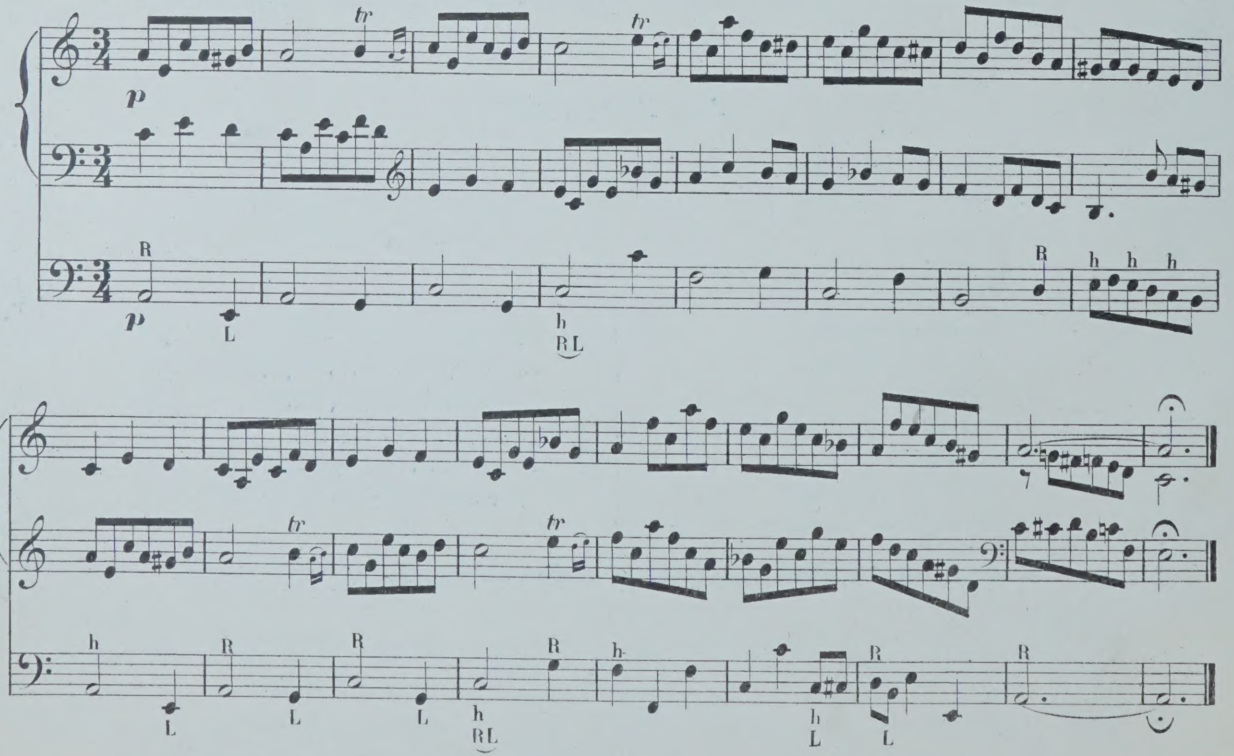
3.

Grazioso.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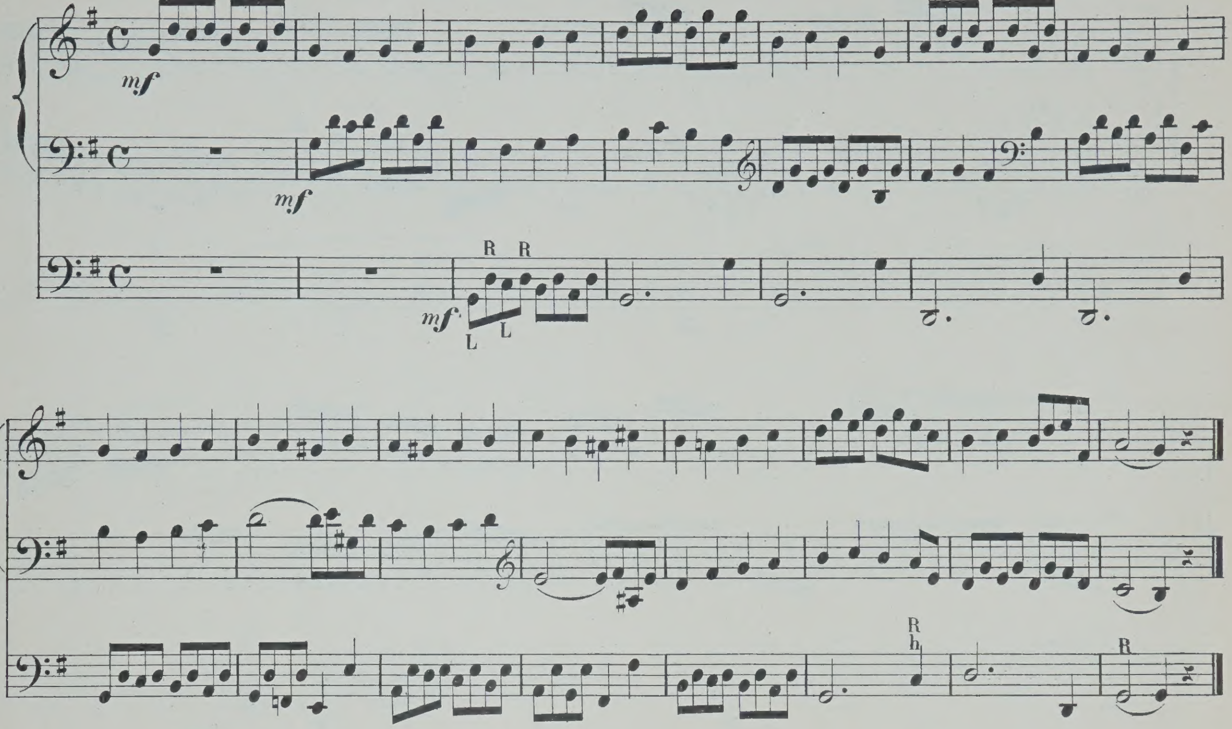
4.

Animato.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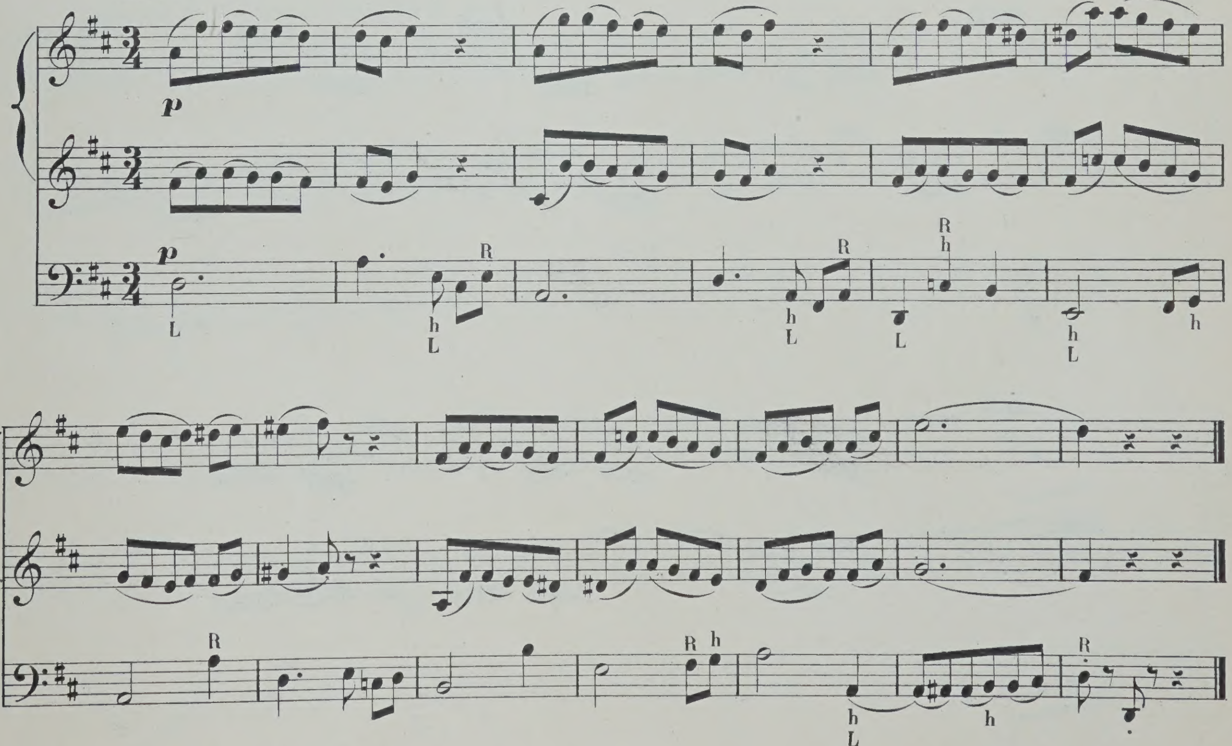
5.

Grazioso.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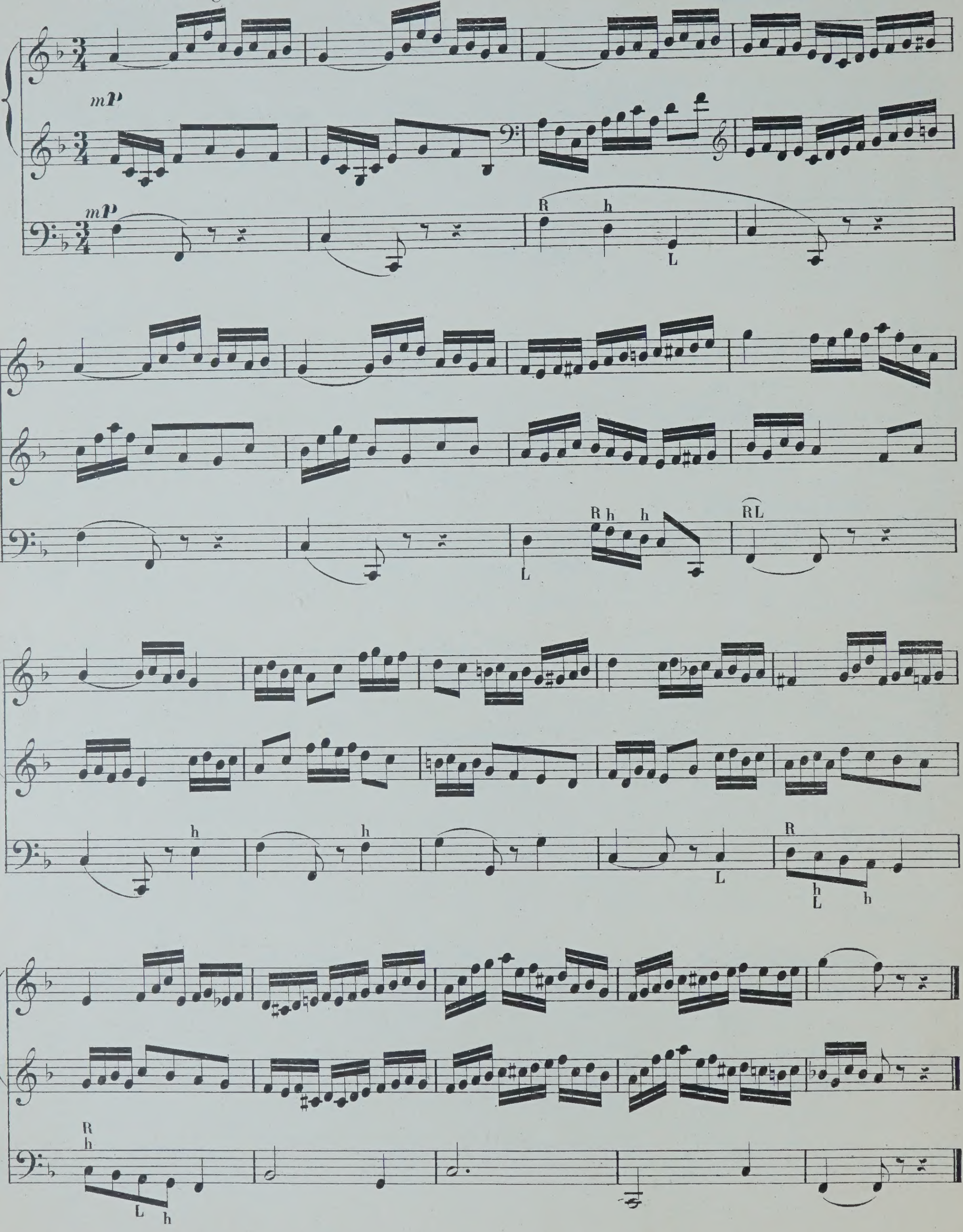
6.

Andante Elegante.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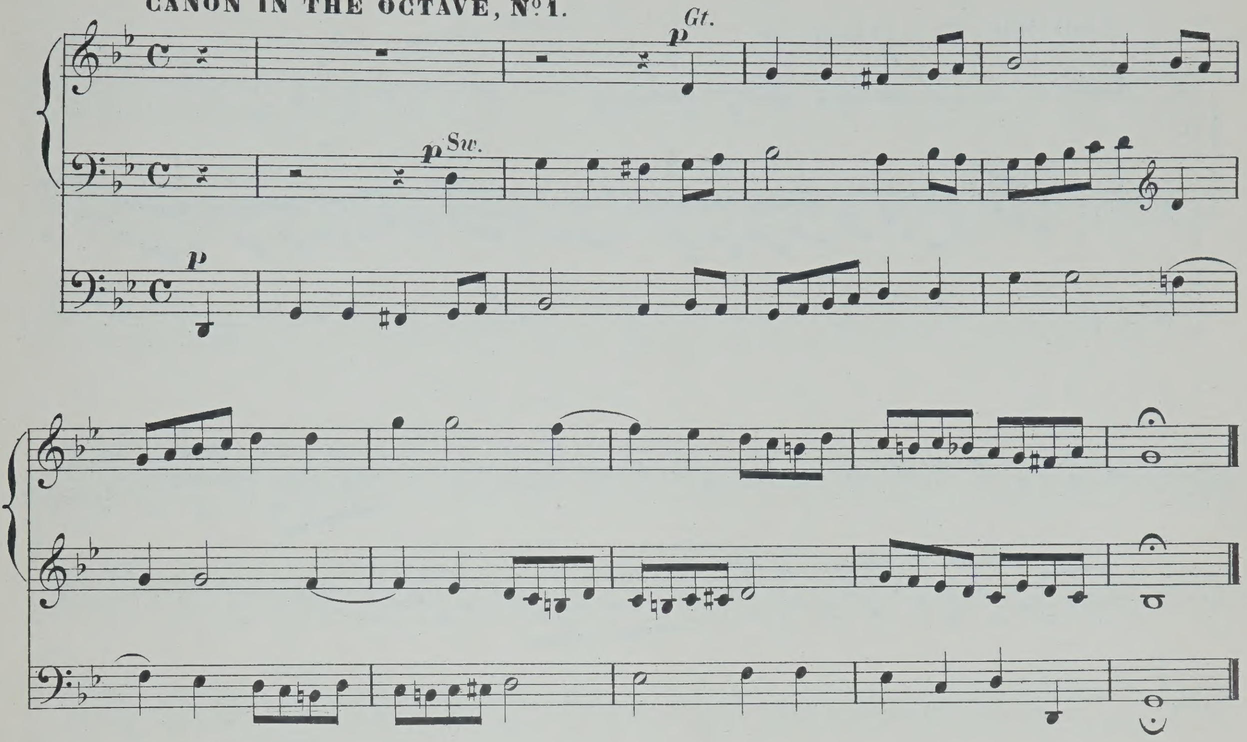
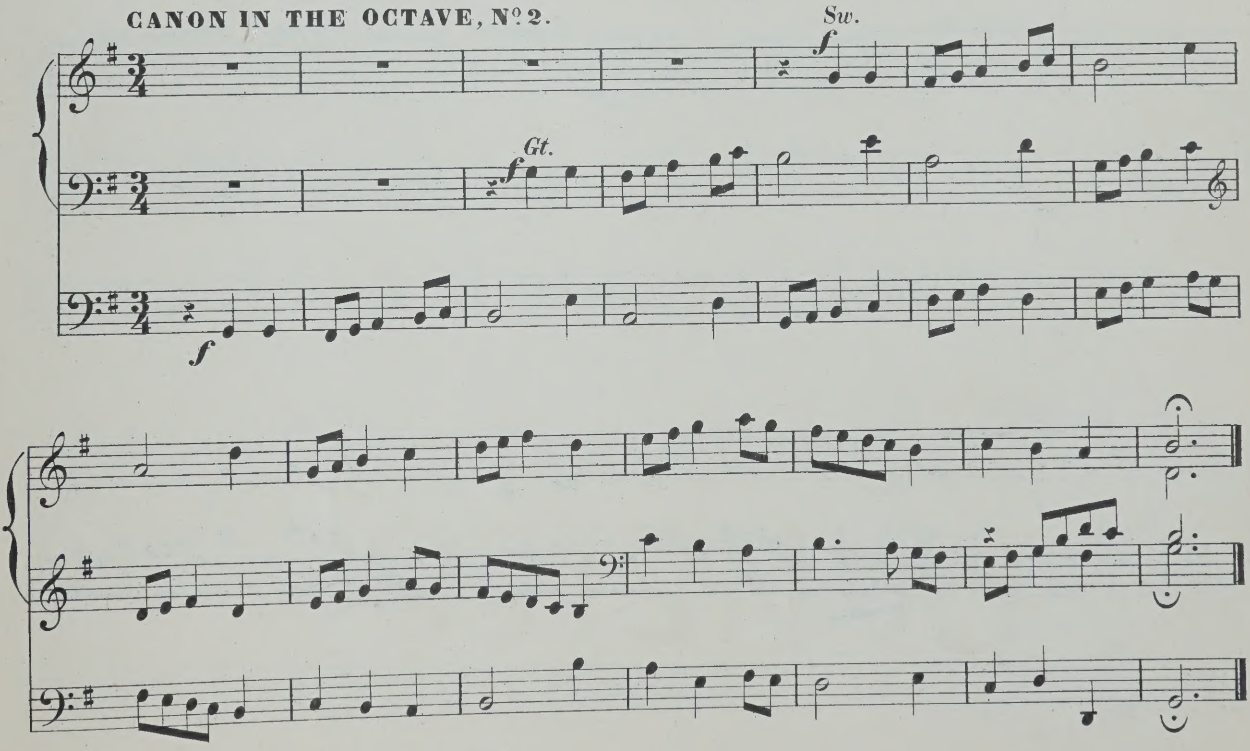
CANON IN THE OCTAVE, No. 1.

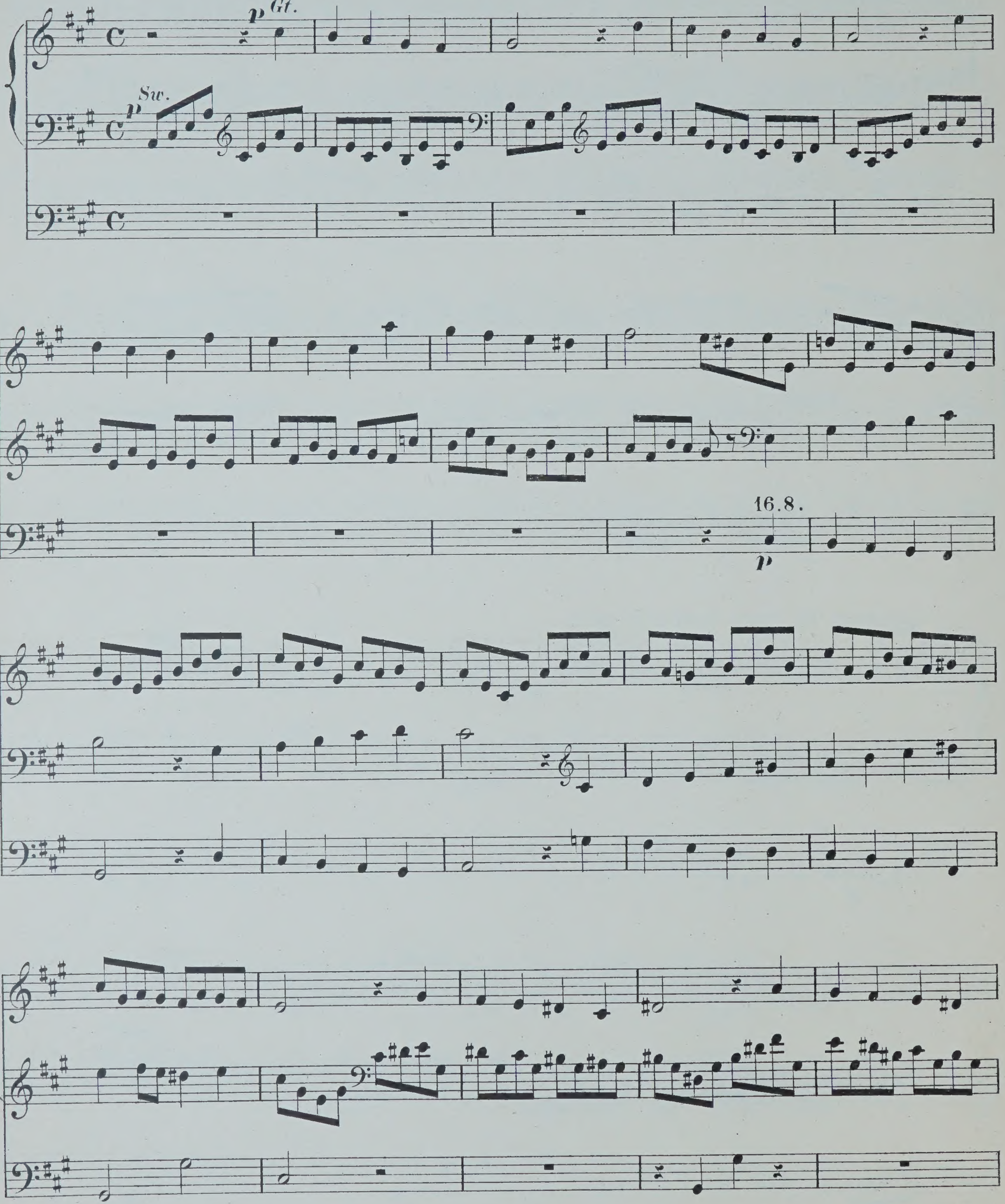


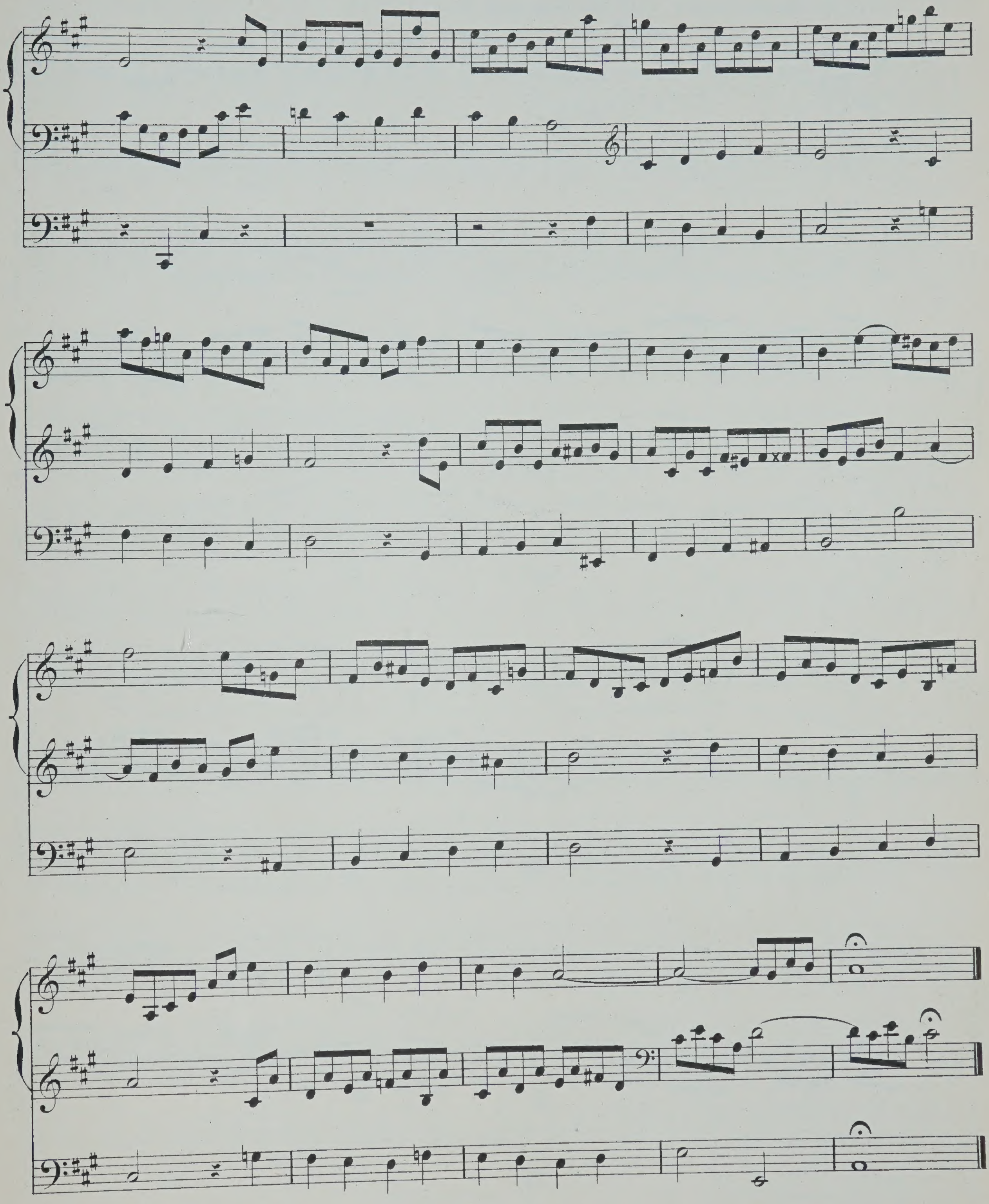
CANON IN THE OCTAVE, No. 2.



TRIO.

Cantabile. *Poco Animato.*

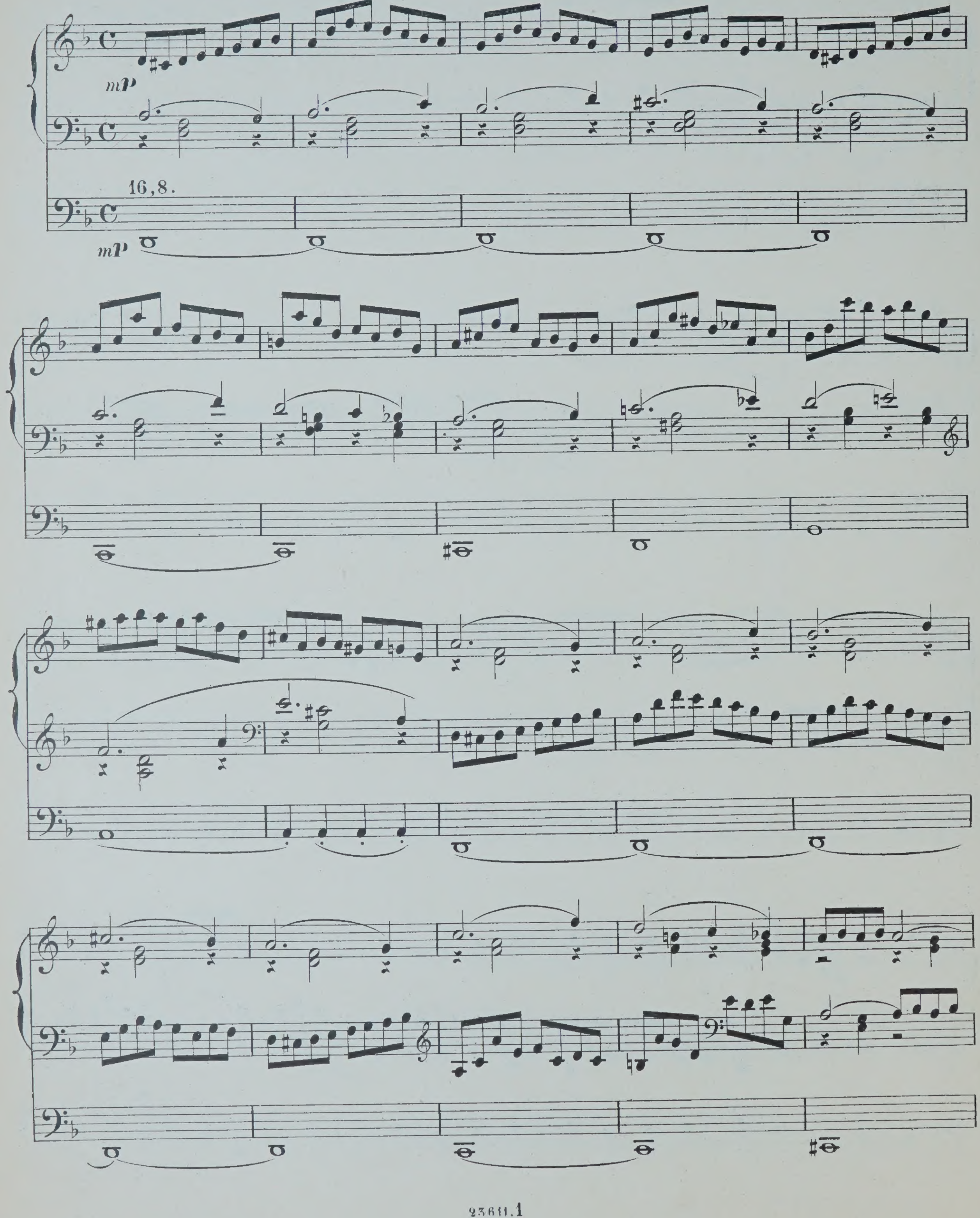

p Gt.
p Sw.
16.8.
p

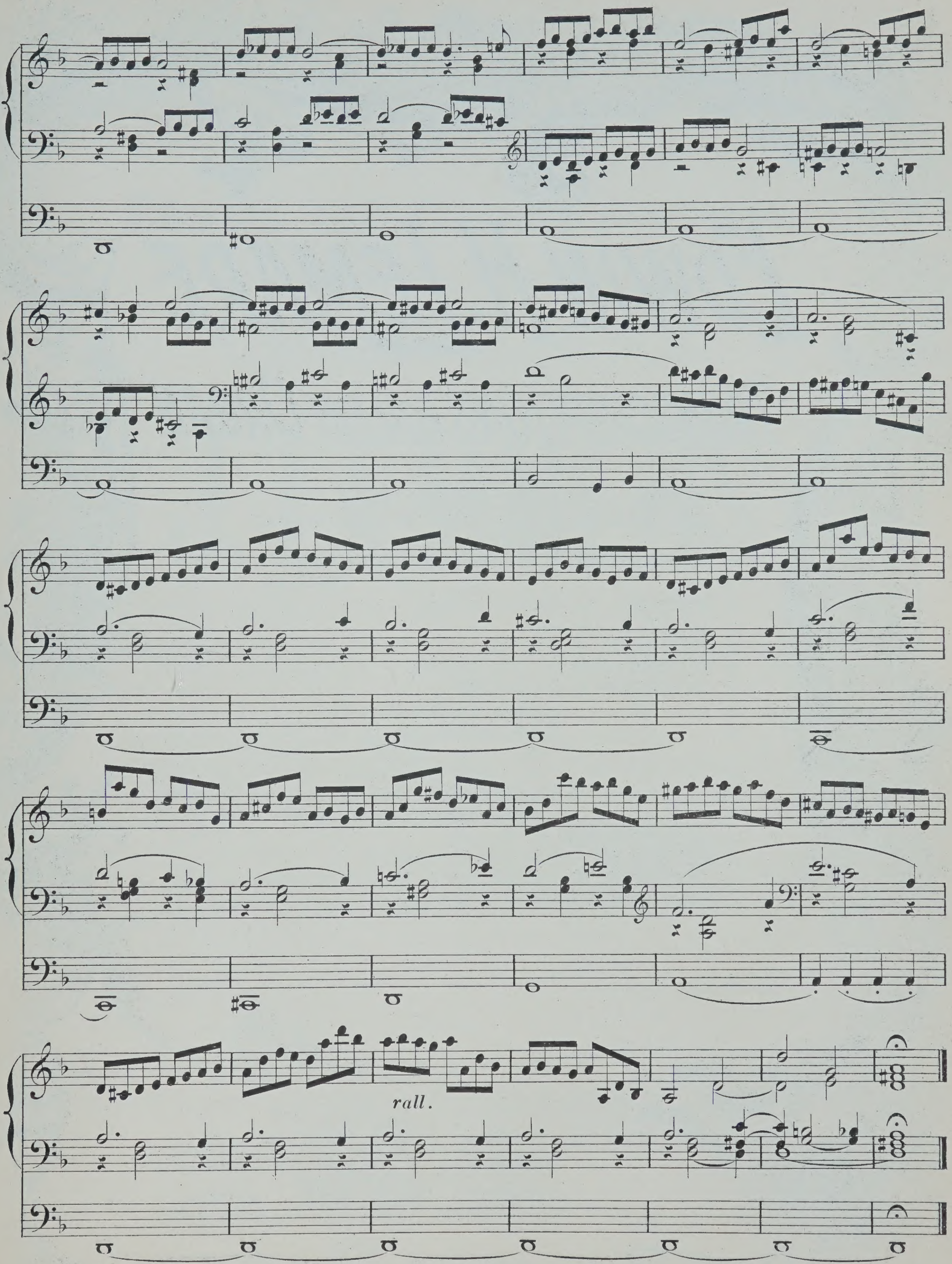


FUNERAL-PRELUDE.

Andante non troppo.

R.H. Gt. Flutes 8 and 4. L.H. Ch. Bassoon 8. Viola 8.

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2

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» 6.	Laudate Dominum . .	2/6	» 15.	Prelude (in 3 parts) .	2/—
» 7.	Fugue in F minor . .	2/—	» 16.	Fanfare	2/6
» 8.	Lauda Sion	2/6	» 17.	Cantabile	3/—
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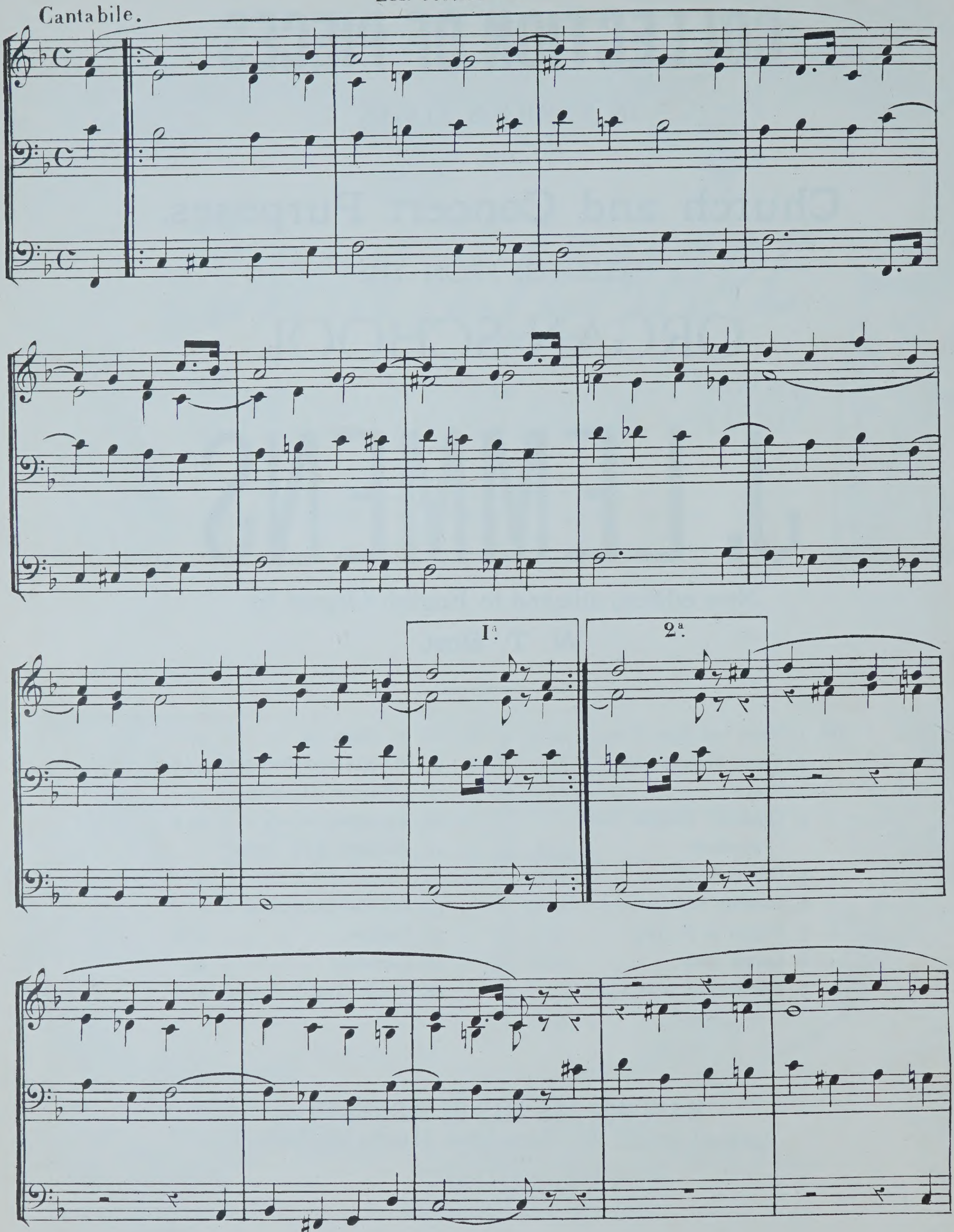
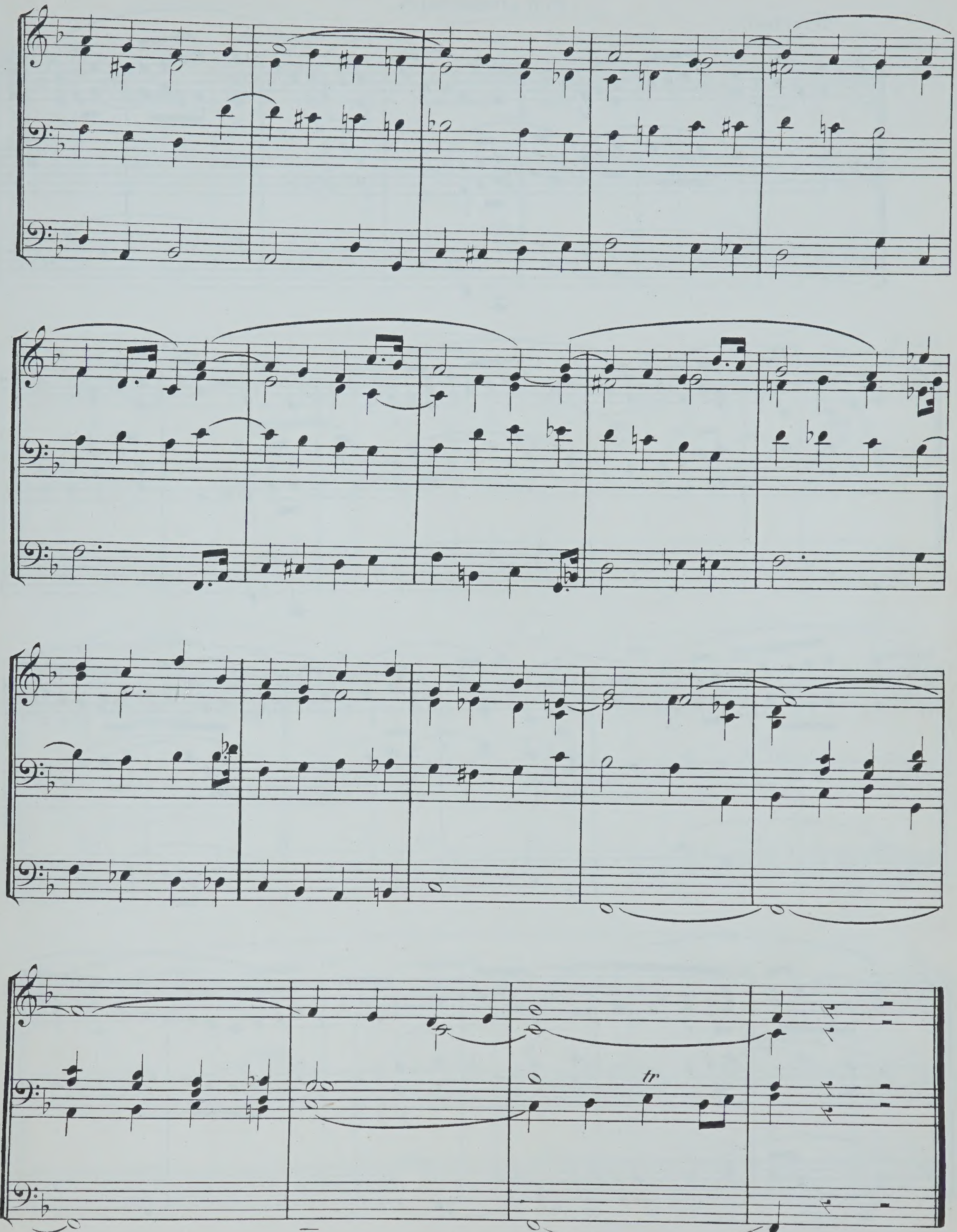

Cantabile.
1ª.
2ª.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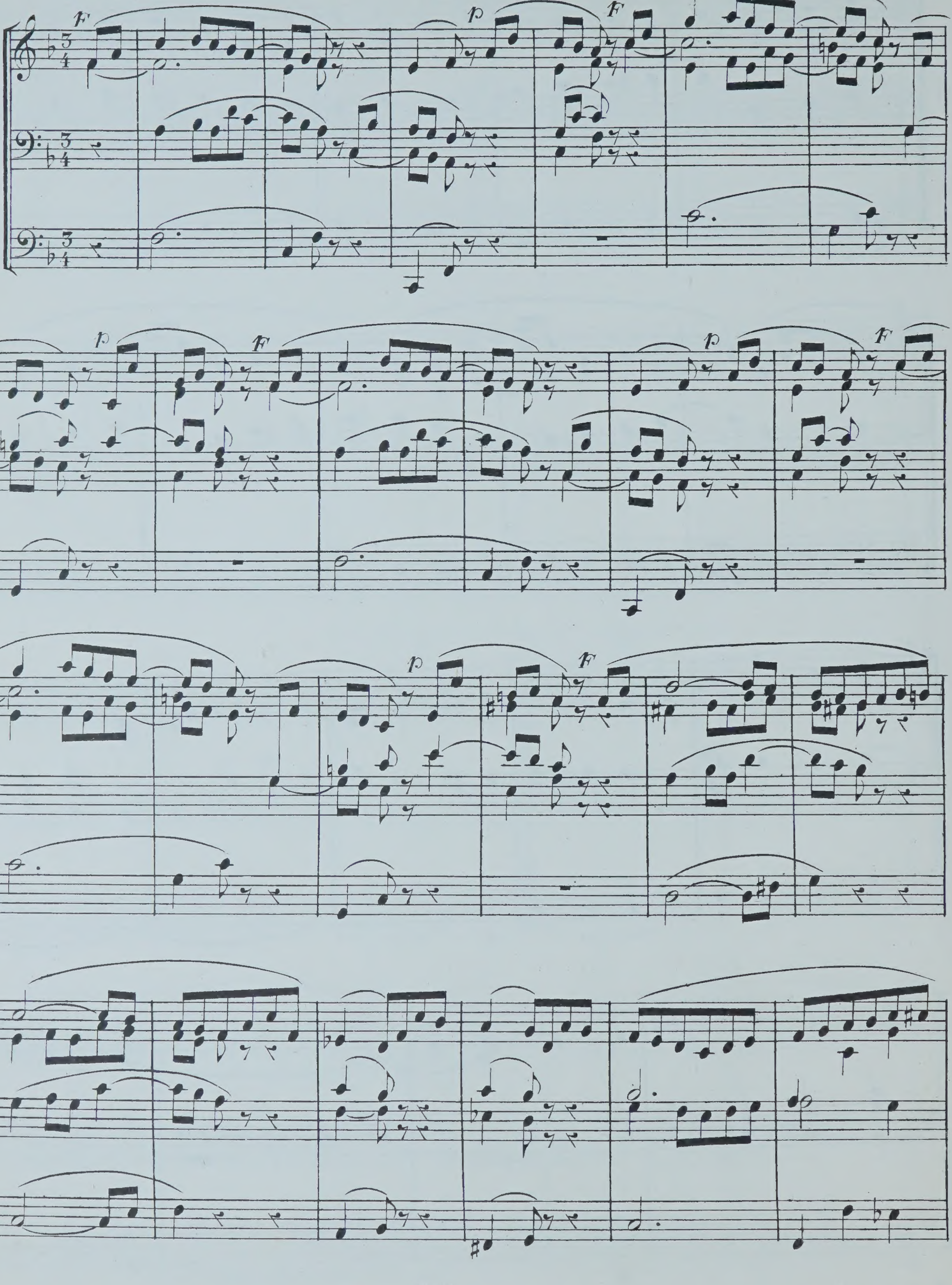
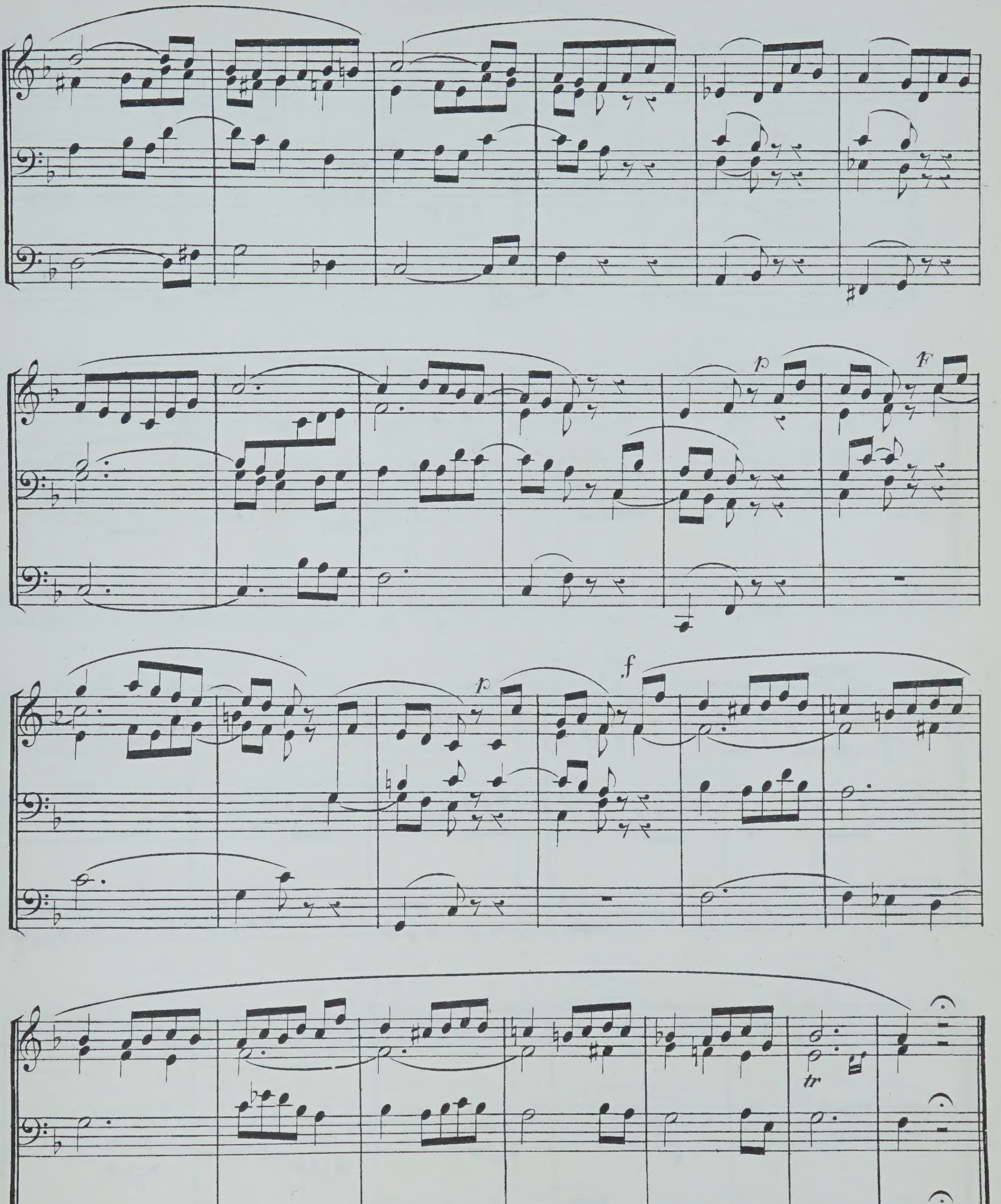
COMMUNION.

ZUR COMMUNION.

Gracioso.

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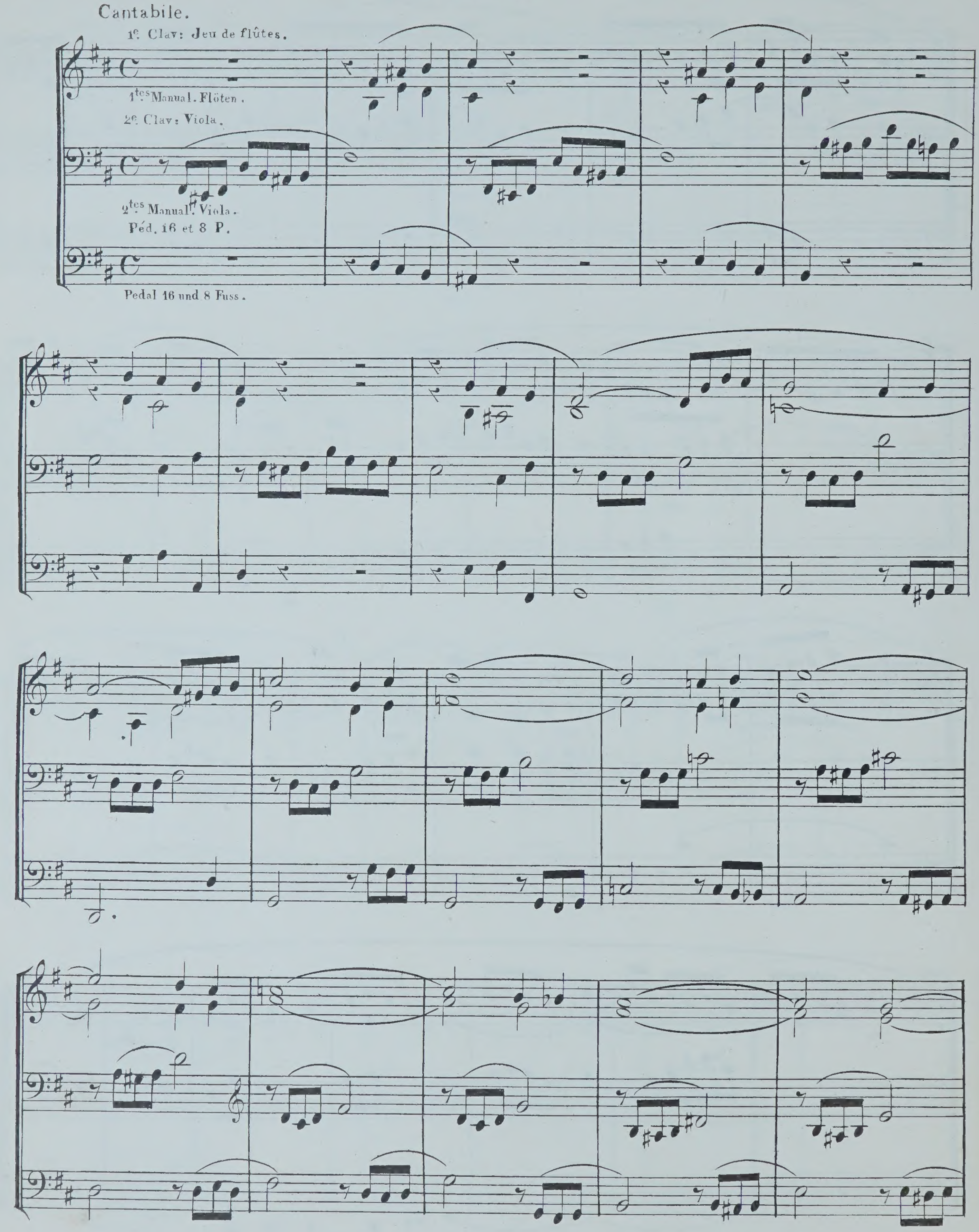
ZUR COMMUNION.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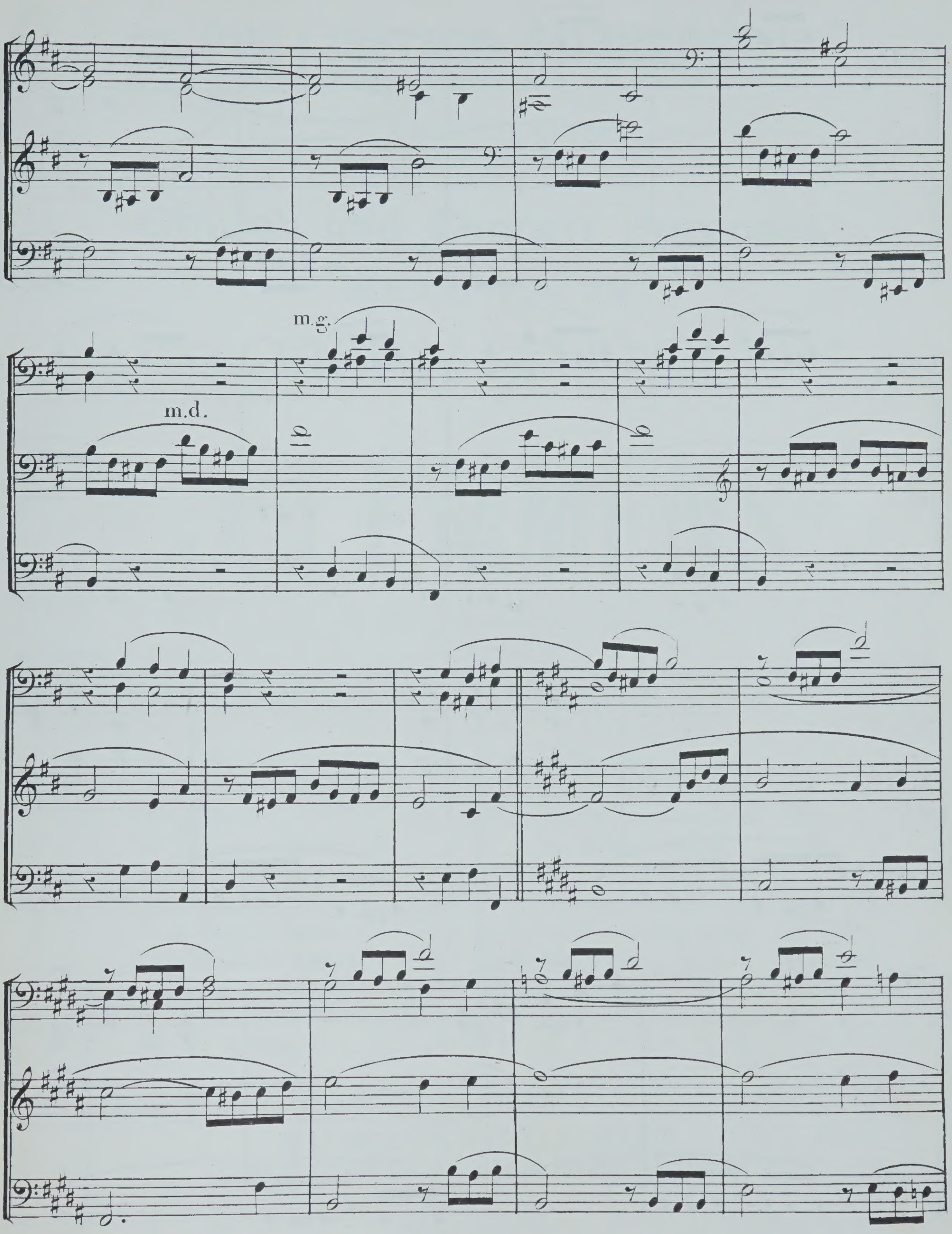
1tes Manual. Flöten.
2e Clav: Viola.
2tes Manual. Viola.
Péd. 16 et 8 P.
Pedal 16 und 8 Fuss.


m.g.
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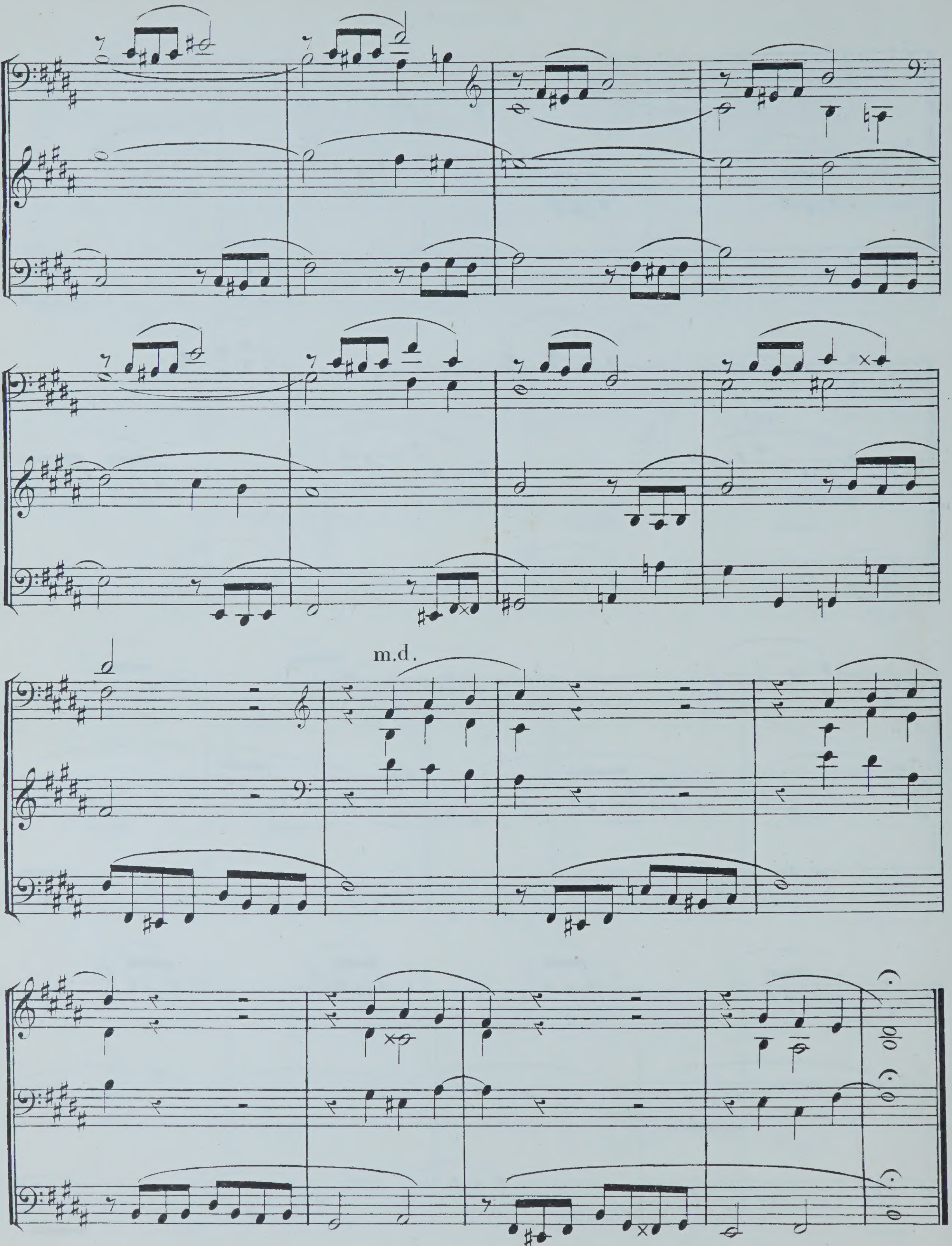
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» 3.	Prayer	2/—
» 4.	Quatuor, Prelude and Postlude	2/6
» 5.	Offertoire	2/6
» 6.	Laudate Dominum . .	2/6
» 7.	Fugue in F minor . .	2/—
» 8.	Lauda Sion	2/6
» 9.	Introduction and Fugue in C minor . . .	2/6
No. 10.	Ite Missa est . . .	3/—
» 11.	Scherzo Symphonique	3/6
» 12.	Offertoire »Hosannah«	3/—
» 13.	Triumphal March . .	2/6
» 14.	Andante with Variations	3/—
» 15.	Prelude (in 3 parts) .	2/—
» 16.	Fanfare	2/6
» 17.	Cantabile	3/—
» 18.	Finale, Grand Chorus	3/—

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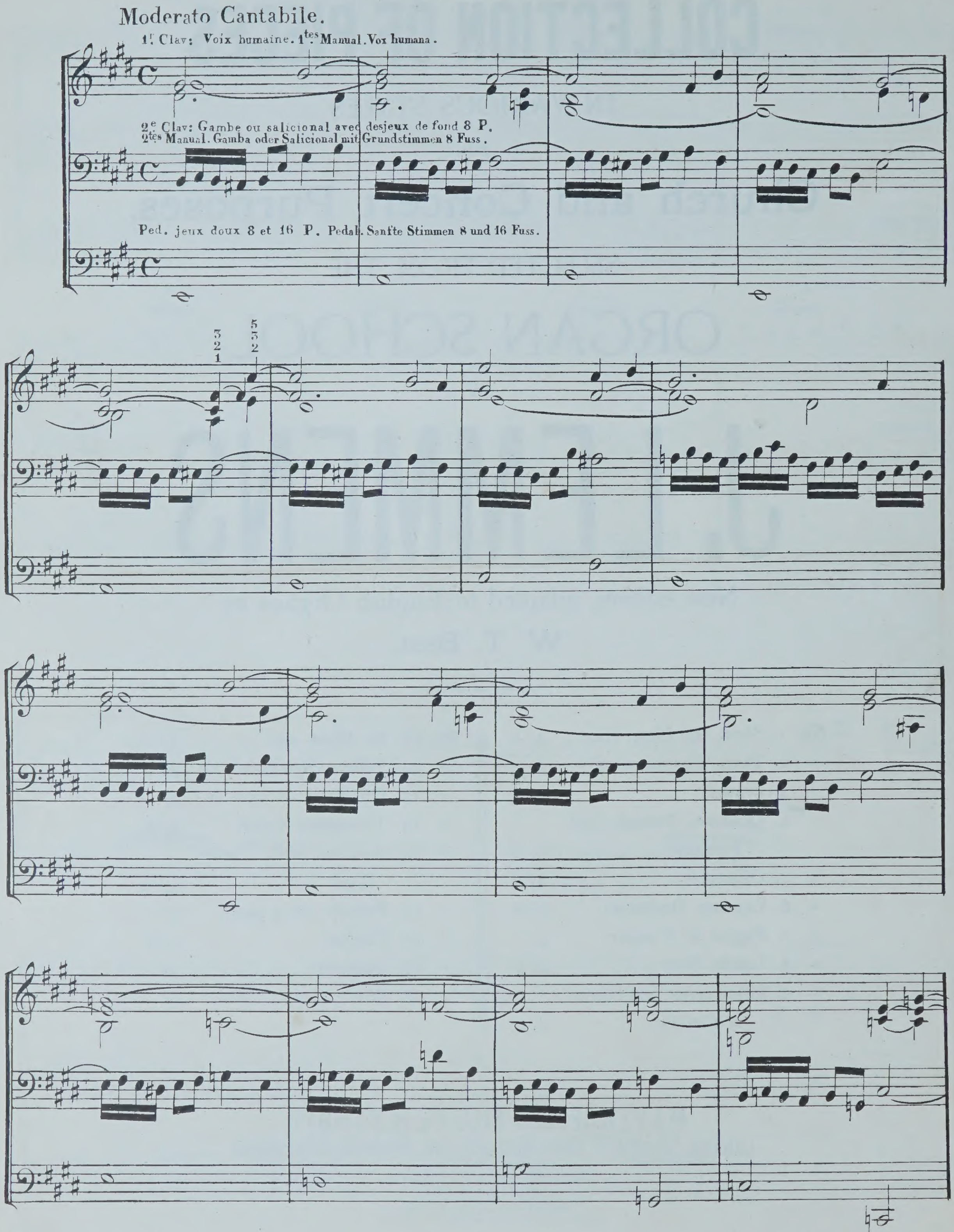
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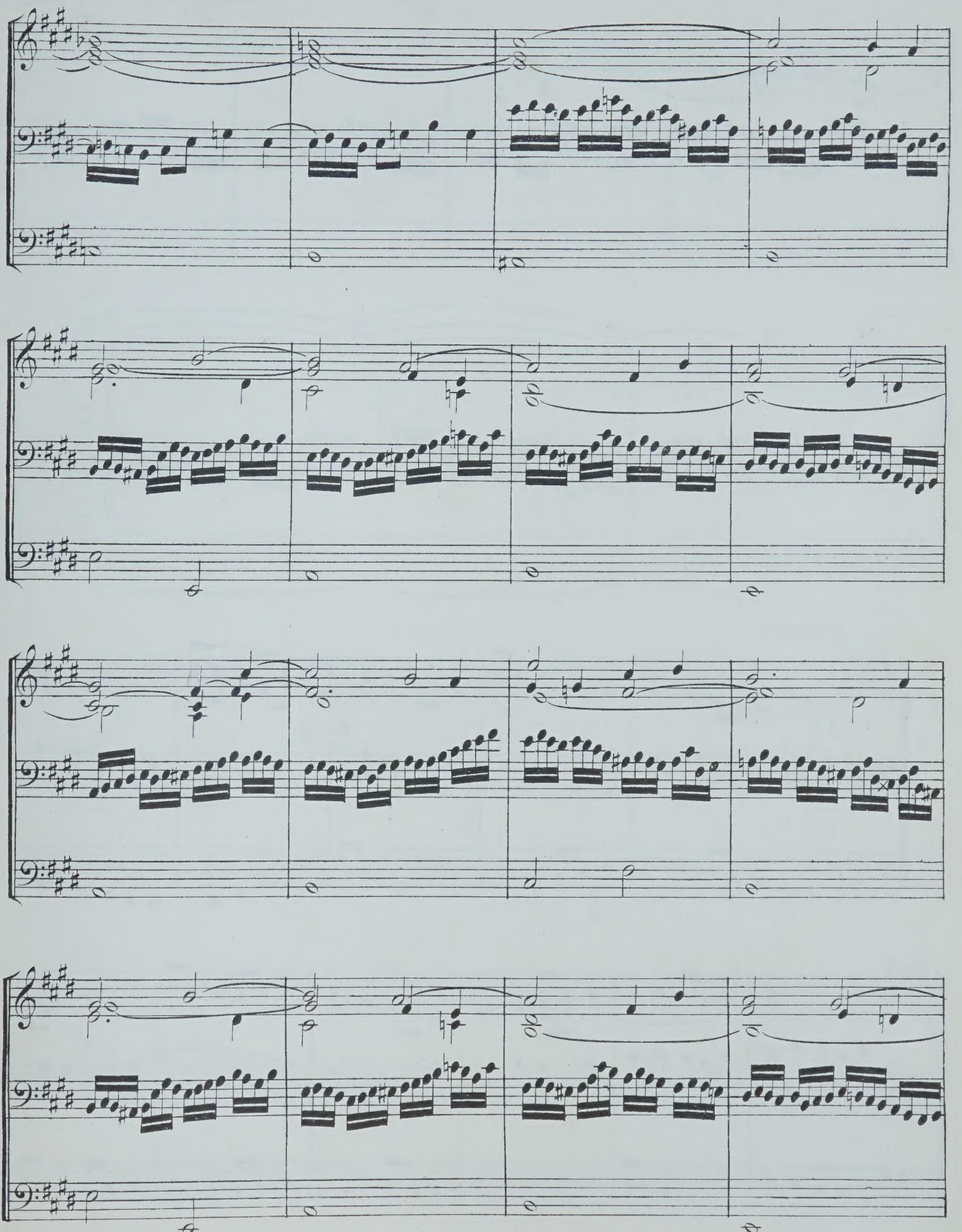
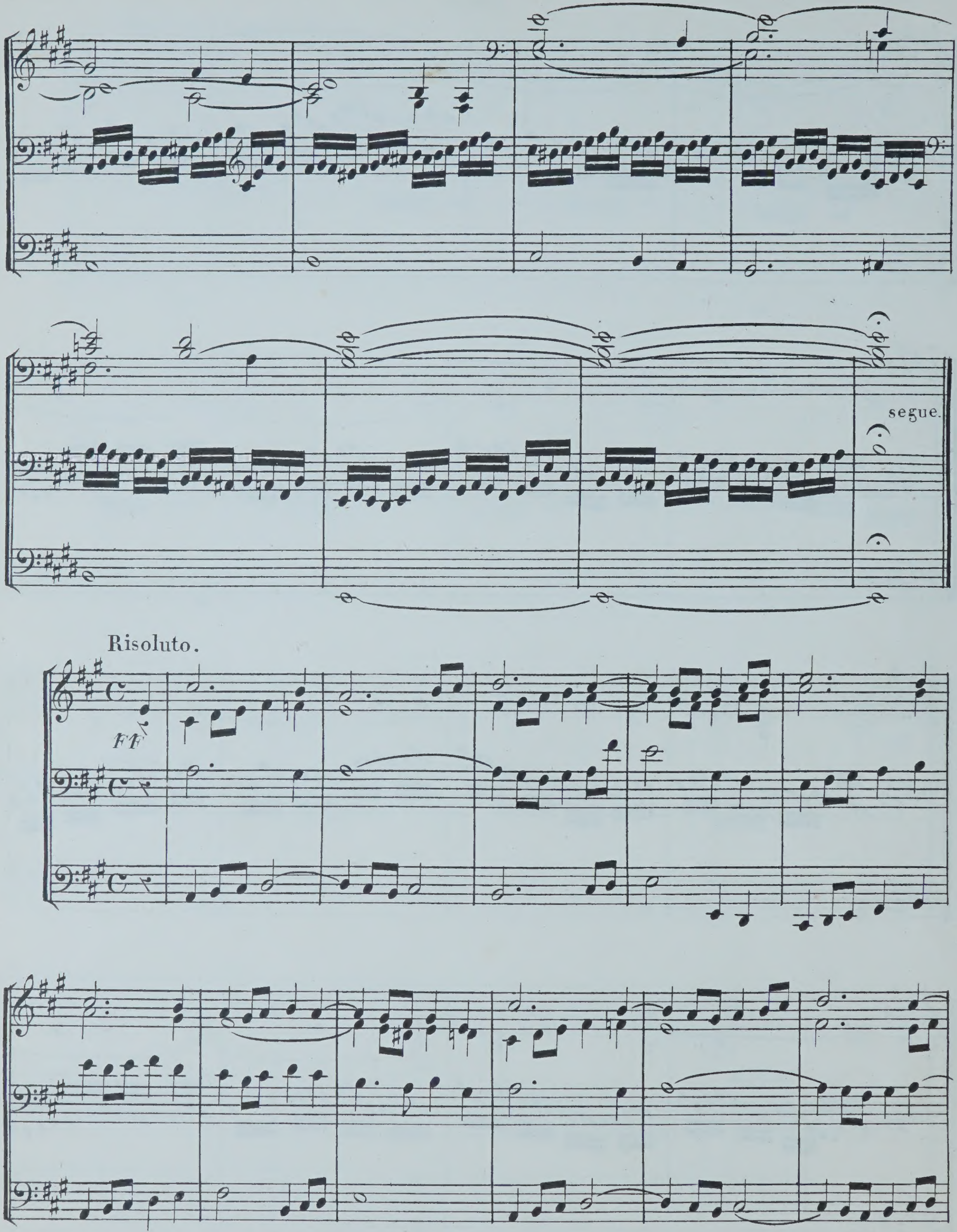
3 2 1
5 3 2

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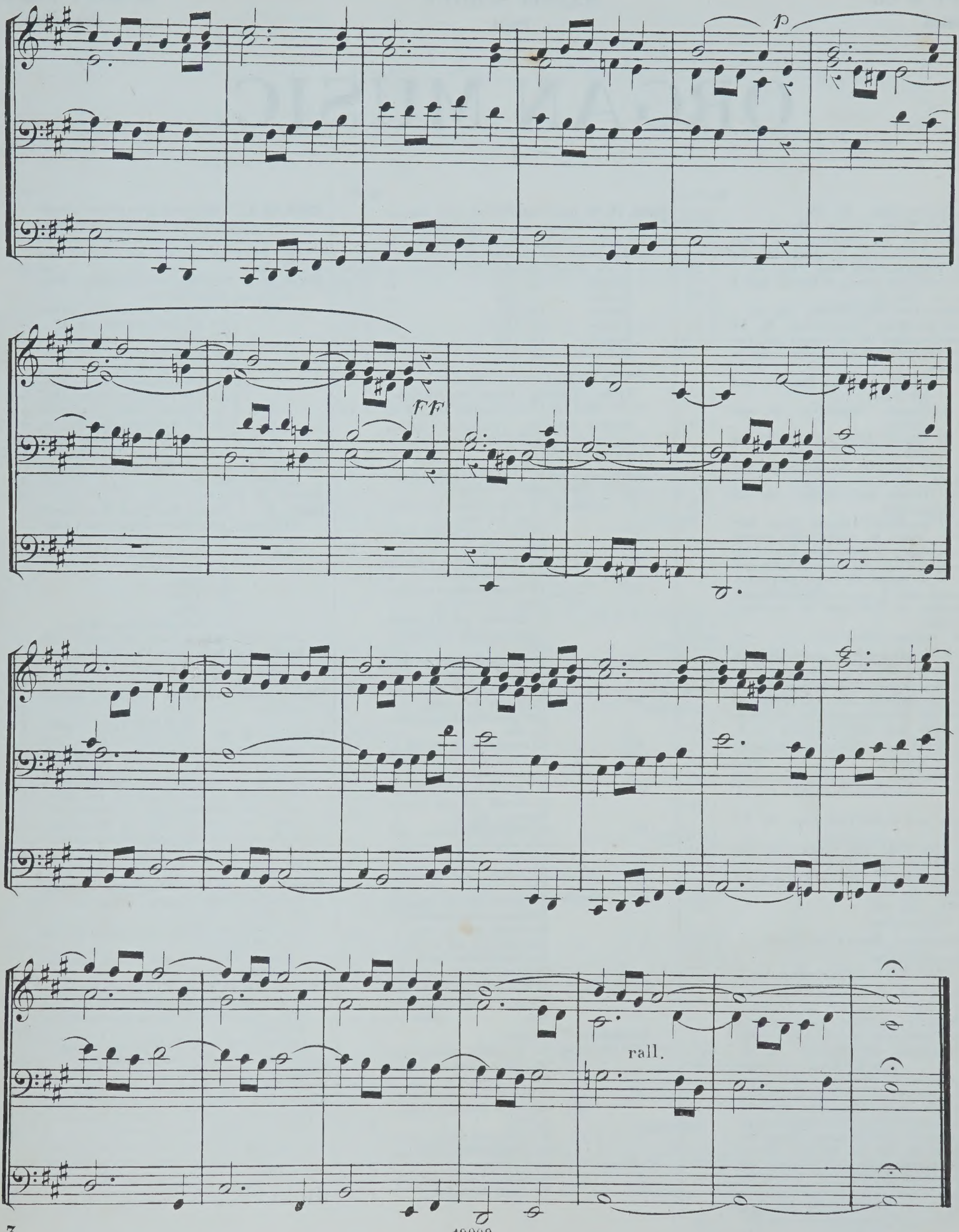
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4te „ 12 Orgelstücke verschiedener Art. Op. 12. n.	1	—
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Westbrook, W. J. Sonate for the Organ.	3	—
Werner, J. G. Orgelschule, oder Anleitung zum Orgelspielen und zur richtigen Kenntniss und Behandlung der Orgelwerke.	5	25
— Kurze Anweisung für angehende und ungeübte Orgelspieler, Choräle zweckmässig mit der Orgel zu begleiten, nebst Zwischenspielen für mehrere Fälle.	3	25
Zundel, J. 2 Fugen mit 3 Subjekten. Op. 4.	—	75

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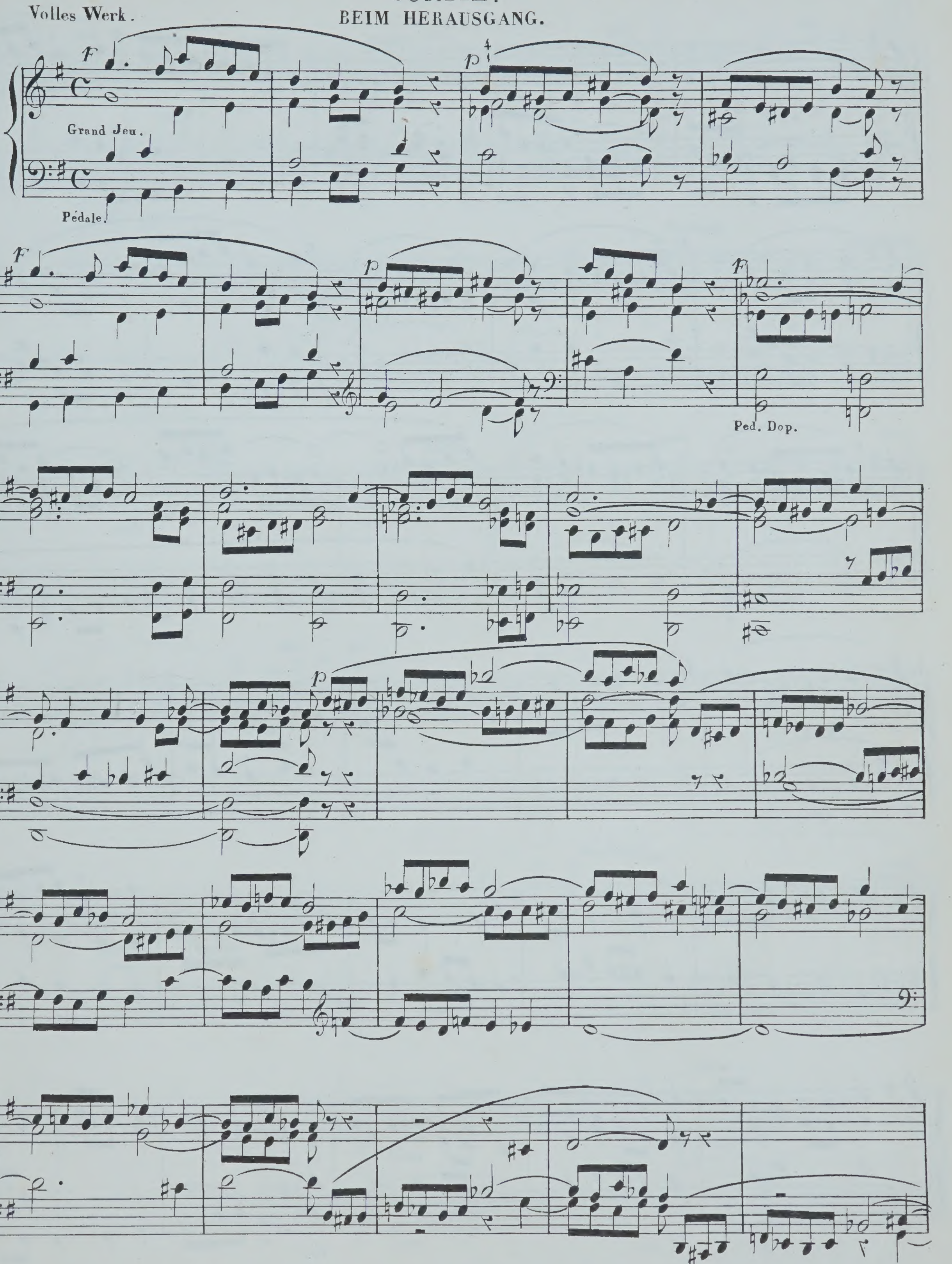
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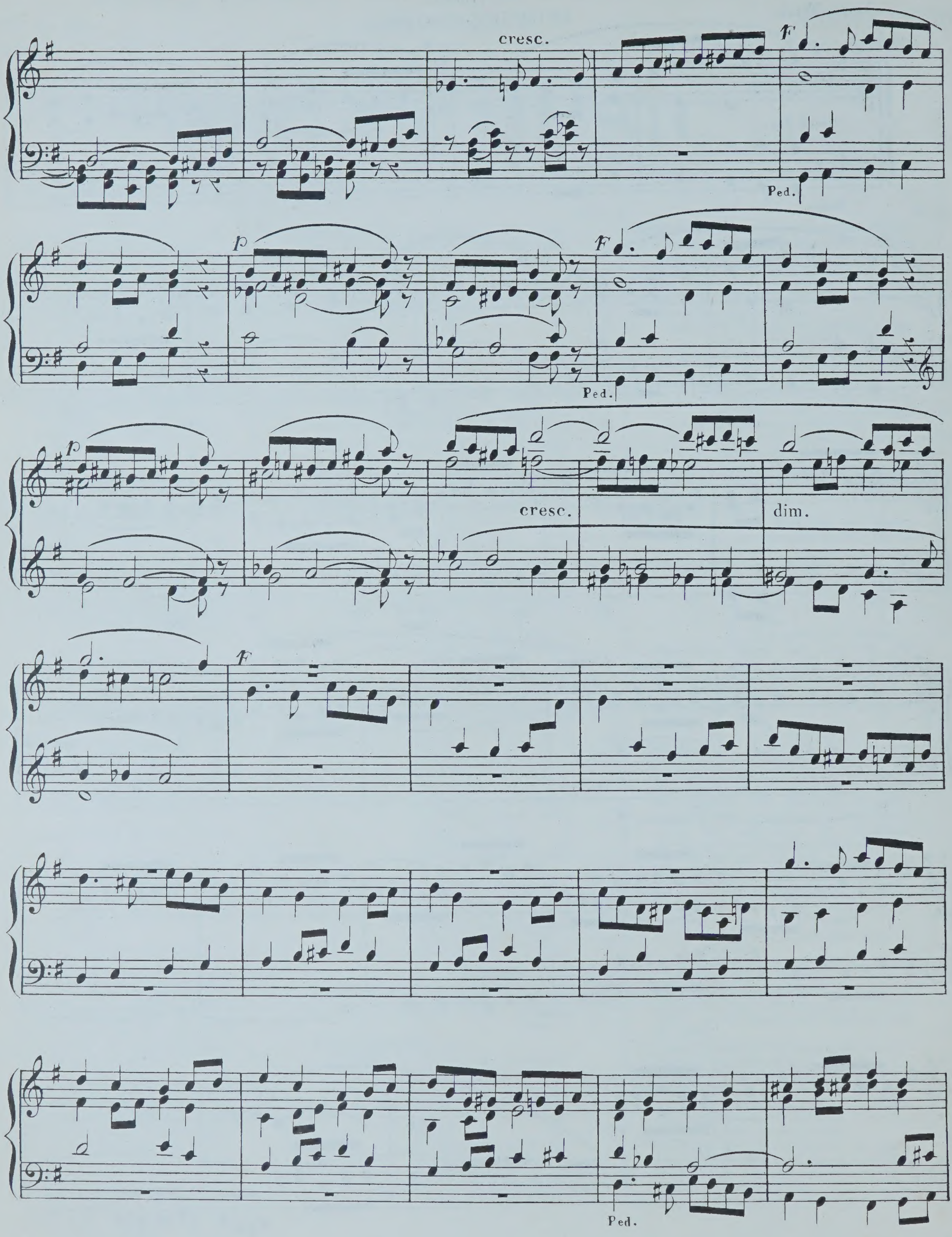
Ped. Dop.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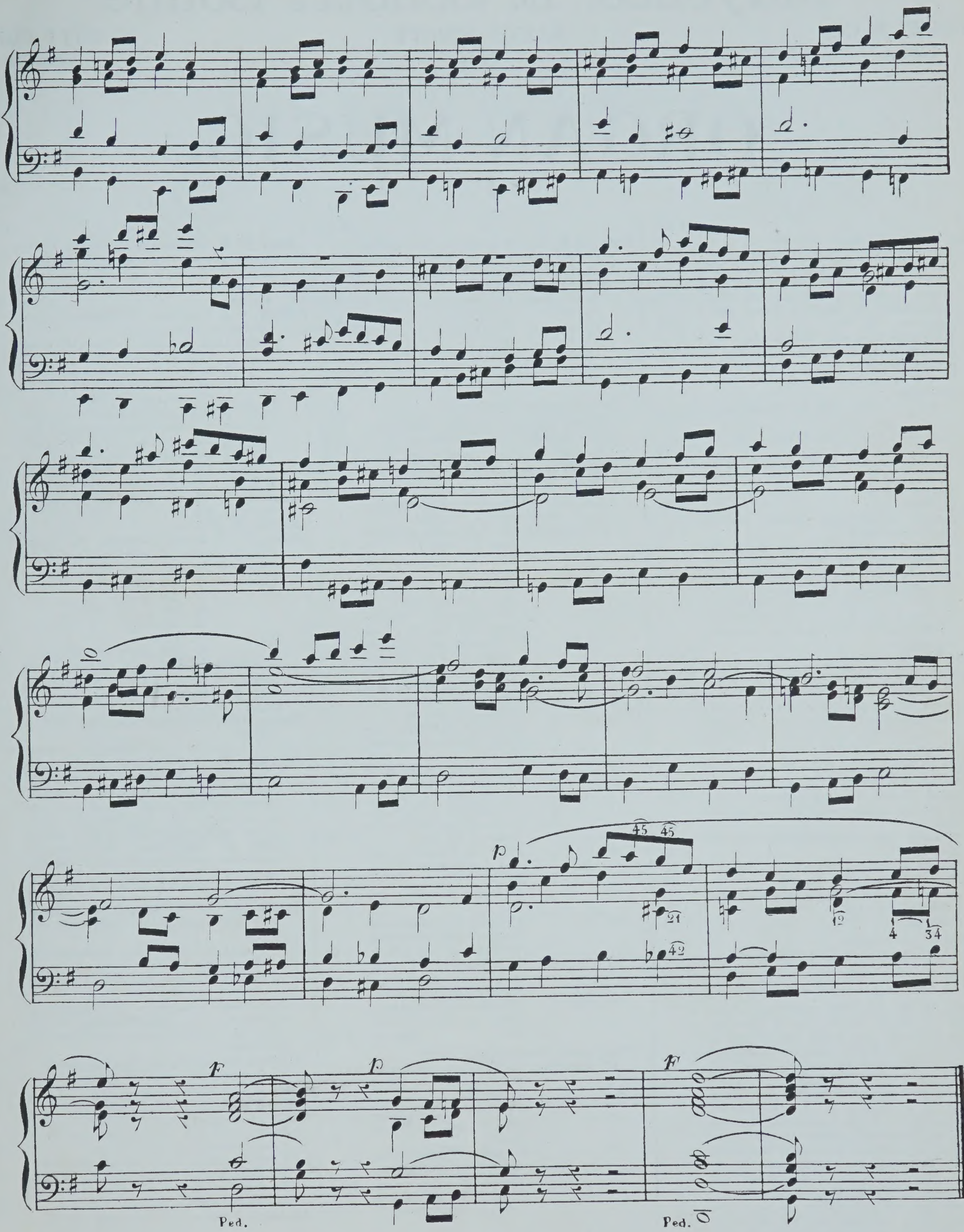
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In 4 Heften, jedes	1	50
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Erster Band, Op. 101. n.	3	25
Zweiter „ Op. 104. n.	3	25
Dritter „ Op. 110. n.	3	25
Vierter „ Op. 115. n.	3	25
Fünfter „ Op. 117. n.	3	25
Sechster „ Op. 119. n.	3	25
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Erster Jahrgang. Erster Supplement-, od. 8^{ter} Band des Choralfreundes. Op. 126. n.	3	25
Zweiter Jahrgang. Zweiter und letzter Supplement- oder 9^{ter} Band des Choralfreundes. Op. 127. n.	3	25
— Sammlung von Vor-, Nach- und Zwischenspielen. Neue wohlfeile Ausgabe.		
1^{ste} Lieferung. 12 Orgelstücke verschiedener Art. Op. 1. n.	1	—
2^{te} „ 12 kurze und leichte Präludien. Op. 2. n.	—	75
3^{te} „ 12 Orgelstücke verschiedener Art. Op. 8. n.	1	—
4^{te} „ 12 Orgelstücke verschiedener Art. Op. 12. n.	1	—
5^{te} & 6^{te} „ 6 Choräle mit Veränderungen. Op. 40, in 2 Heften, jedes n.	1	—
7^{te} „ 15 kurze und leichte Choralvorspiele, mit oder ohne Pedal zu spielen. Op. 47. n.	—	75
8^{te} „ 12 leichte Präludien, mit oder ohne Pedal zu spielen. Op. 49. n.	—	75
9^{te} „ 12 Präludien, id. Op. 52. n.	—	75
10^{te} „ 12 kurze und leichte Choralvorspiele. Op. 53. n.	—	75
11^{te} „ 6 Variations sur le Thême de *Corelli* „Ik sag Cecilia komen." Op. 56. n.	—	75
12^{te} „ 12 leichte Präludien, mit oder ohne Pedal zu spielen. Op. 58. n.	—	75
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14^{te} „ 18 leichte Orgelstücke zum Gebrauch beim öffentlichen Gottesdienste. Op. 106. n.	1	25
15^{te} „ Introduction mit 4 leichten Variationen über ein Thema v. *Corelli.* Op. 108. n.	—	75
16^{te} & 17^{te} „ 48 kleine und leichte Präludien. Op. 116, in 2 Heften, jedes n.	1	—
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3^{te} „ 9 leicht ausführbare Choralvorspiele verschiedenen Charakters.	1	—
4^{te} „ 9 fugirte Orgelstücke in Vor- und Nachspielen.	1	75
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Weber, J. C. 6 Fest-Nachspiele. Op. 7.	—	75
Westbrook, W. J. Sonate for the Organ.	3	—
Werner, J. G. Orgelschule, oder Anleitung zum Orgelspielen und zur richtigen Kenntniss und Behandlung der Orgelwerke.	5	25
— Kurze Anweisung für angehende und ungeübte Orgelspieler, Choräle zweckmässig mit der Orgel zu begleiten, nebst Zwischenspielen für mehrere Fälle.	3	25
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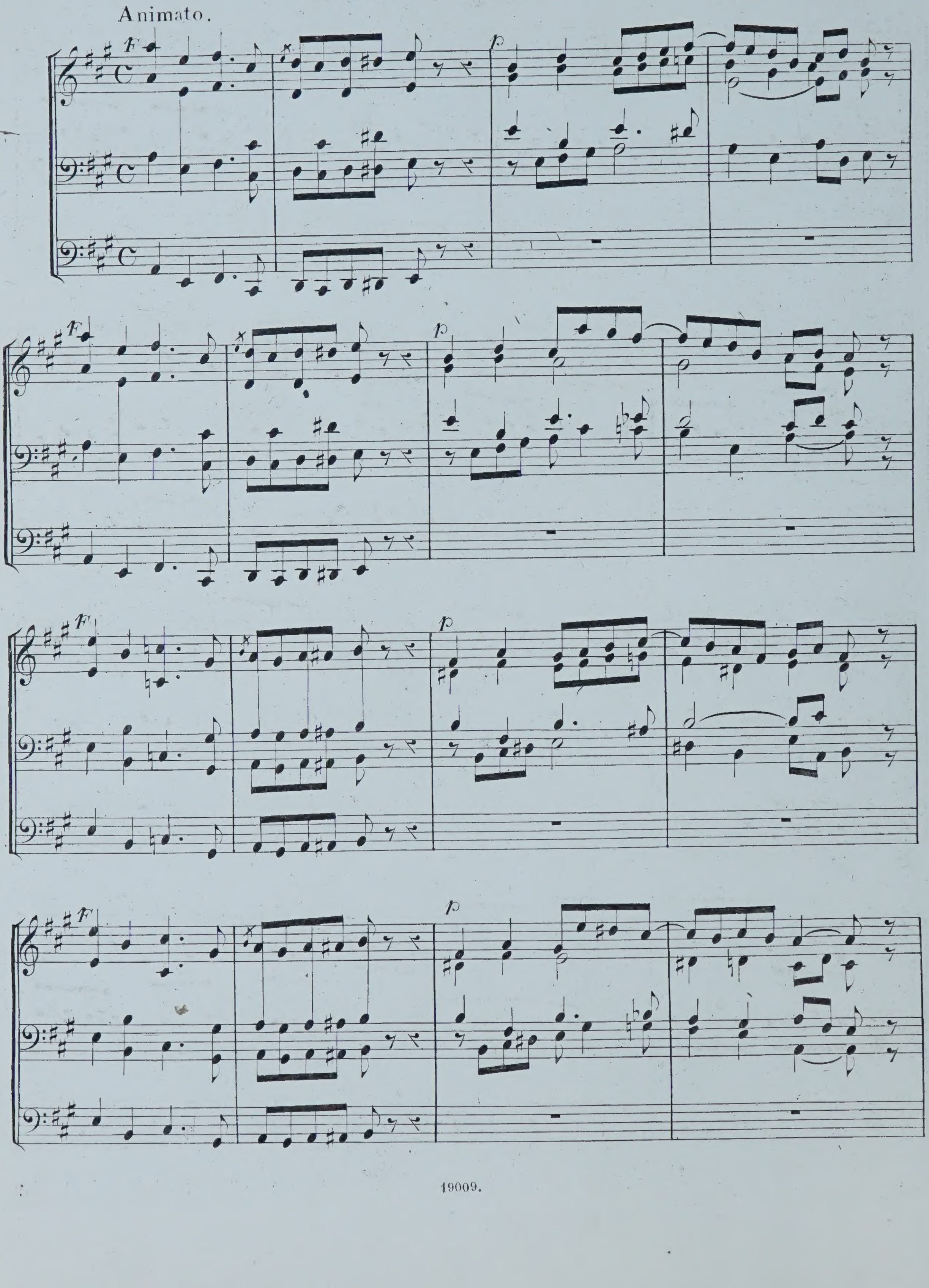
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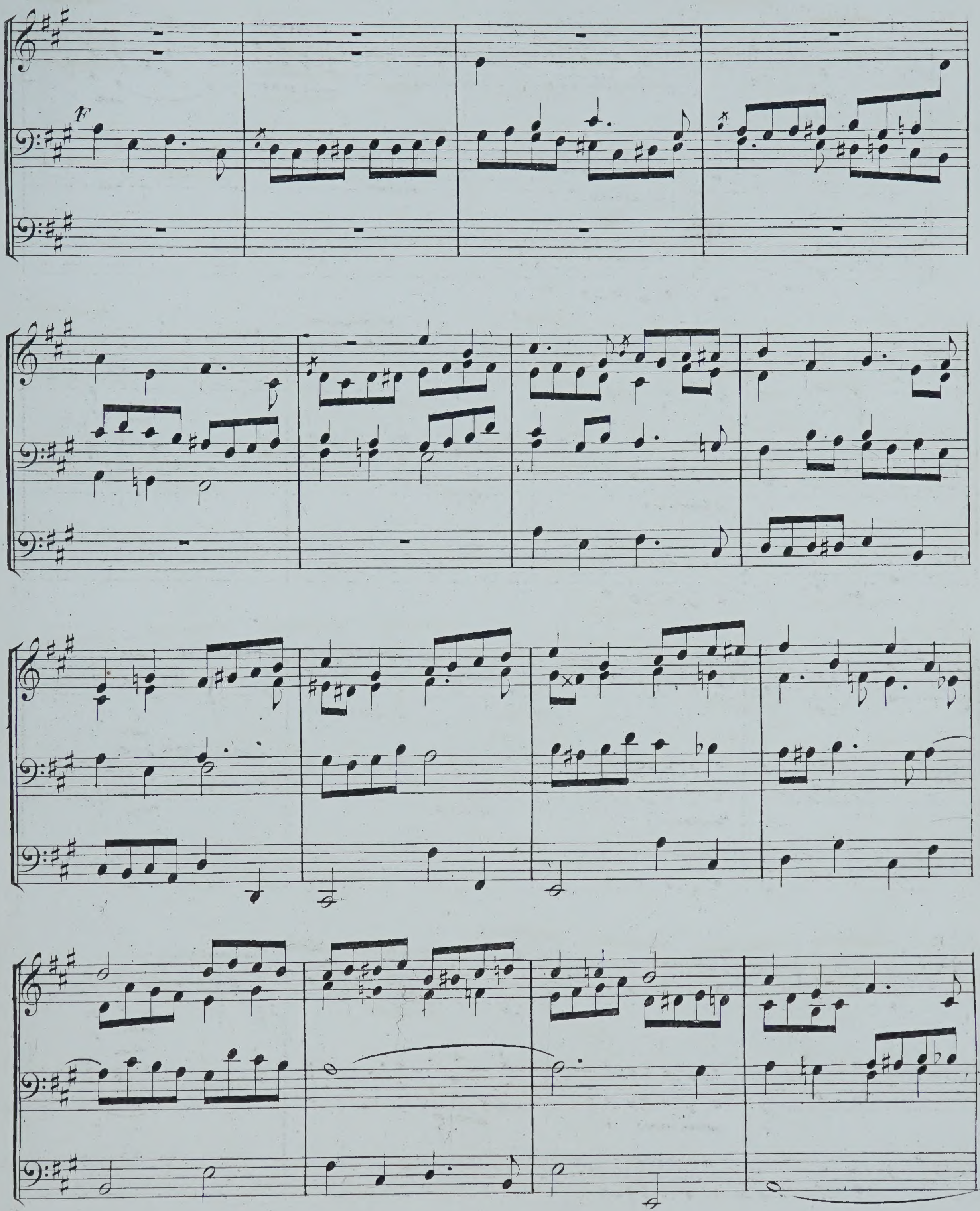
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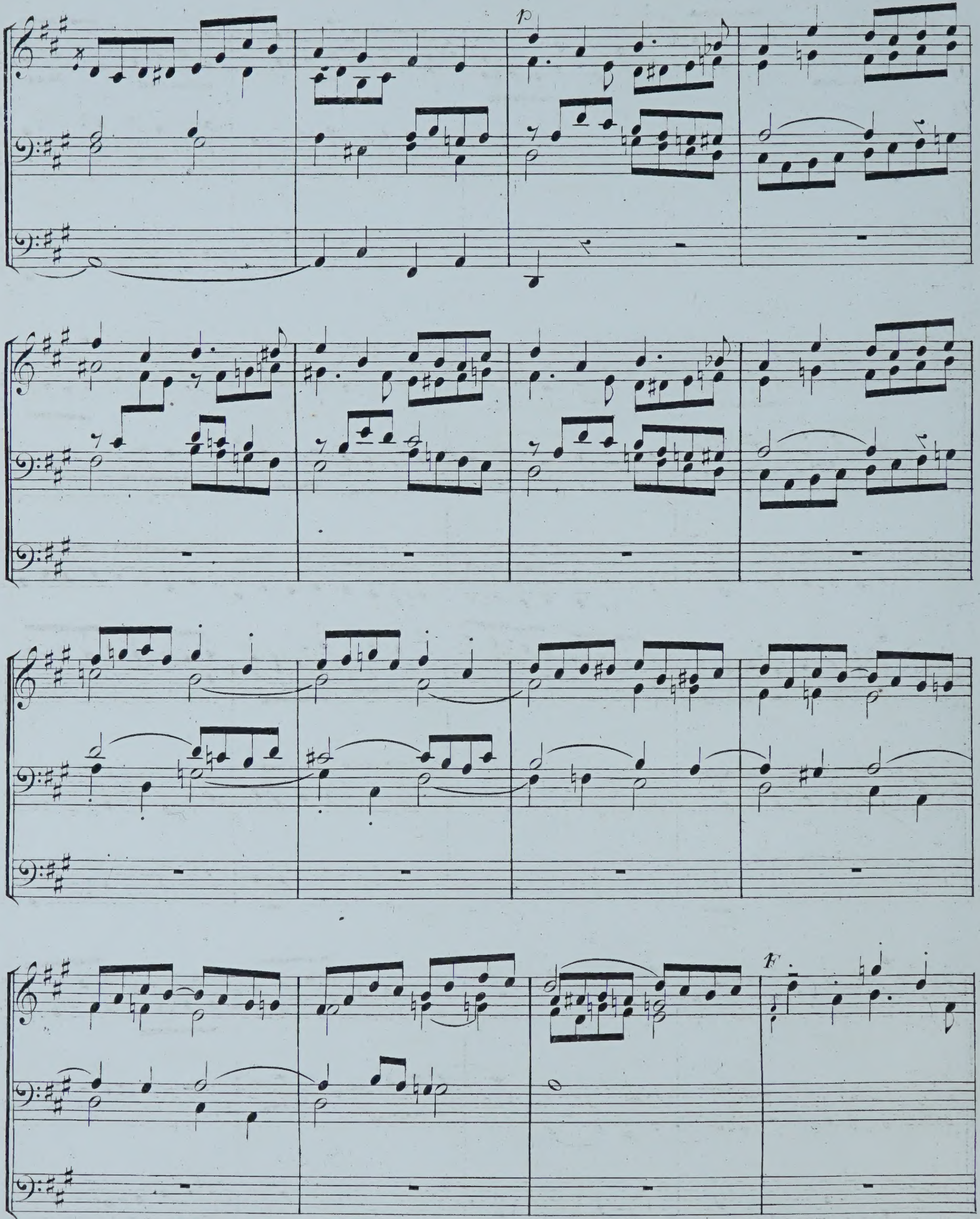

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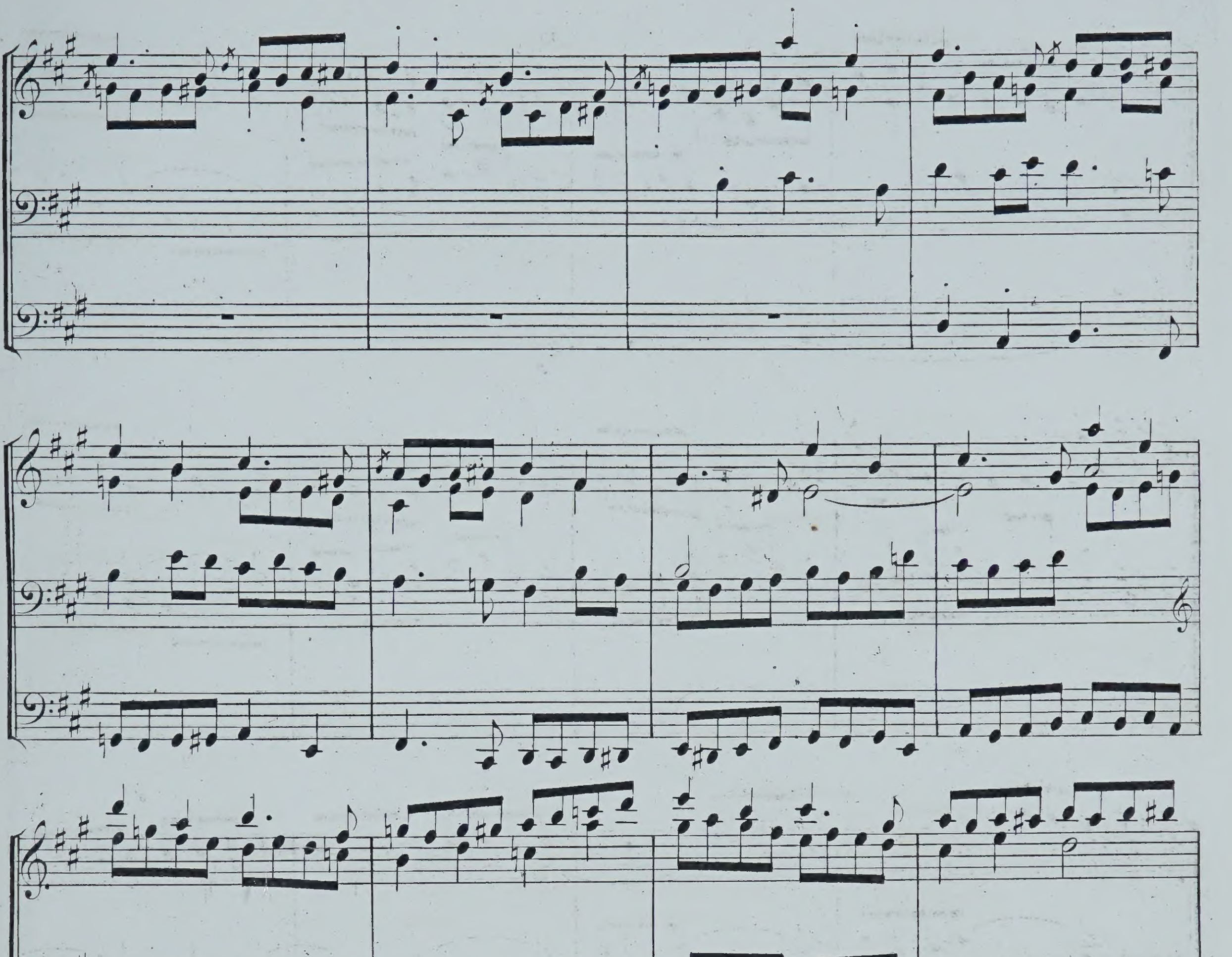

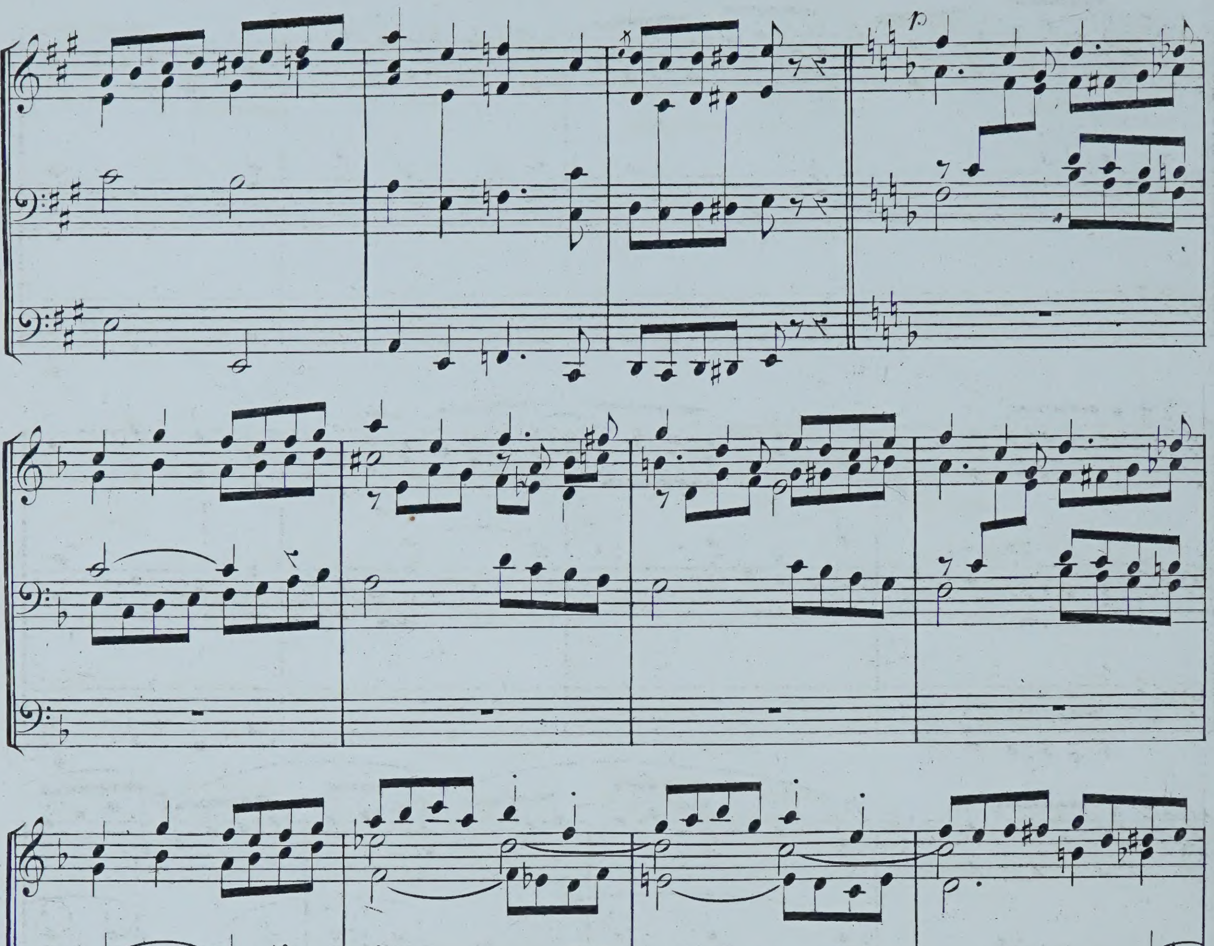
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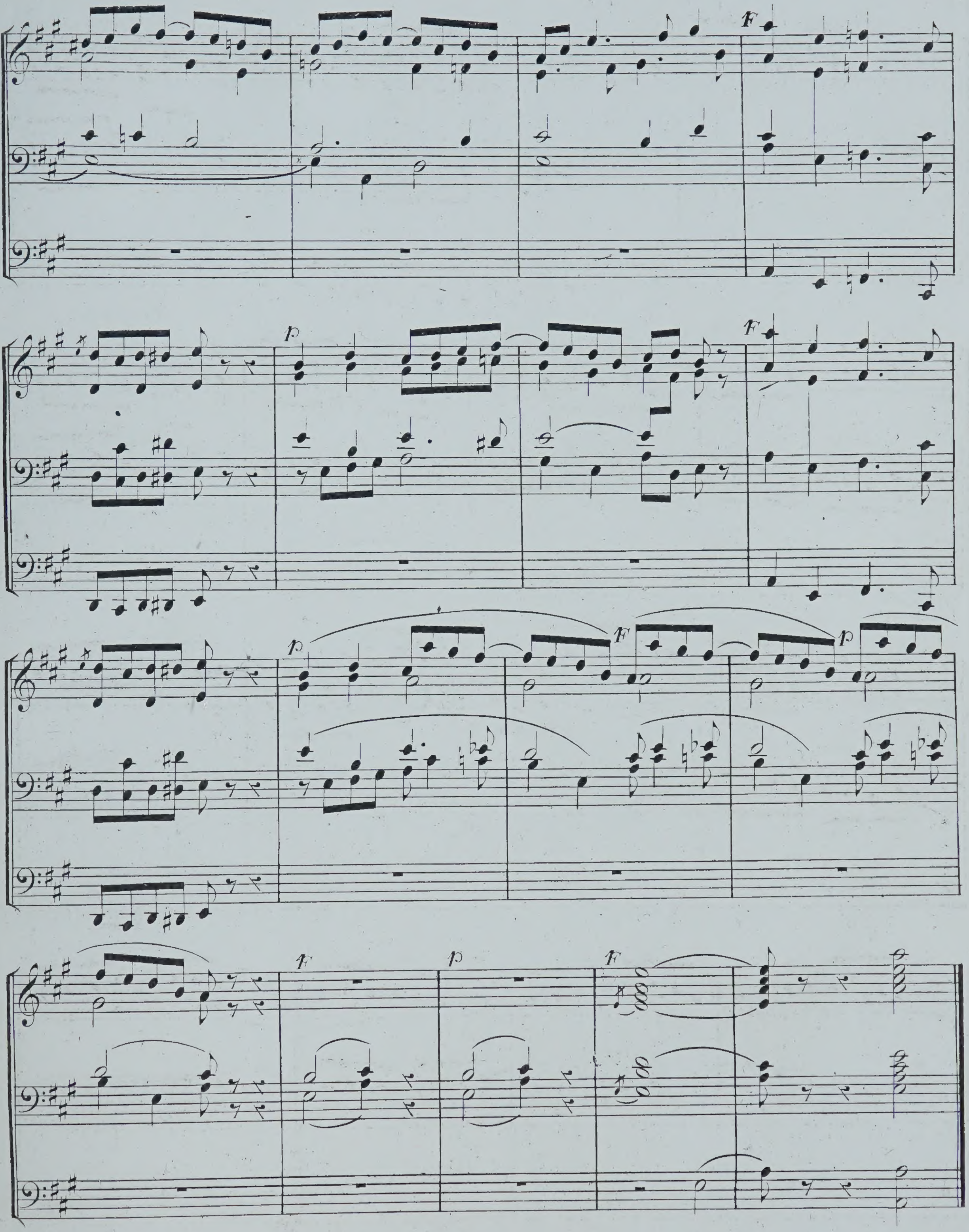
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Nº 9.	Jntroduction et Fugue	„ 36 „	Nº 10.	Jte Missa est	„ 45 „
Nº 11.	Scherzo	„ 54 „	Nº 12.	Hosannah	„ 45 „
Nº 13.	Marche triomphale	„ 36 „	Nº 14.	Andante avec Variations	„ 45 „
Nº 15.	Prélude	„ 27 „	Nº 16.	Fanfare	„ 36 „
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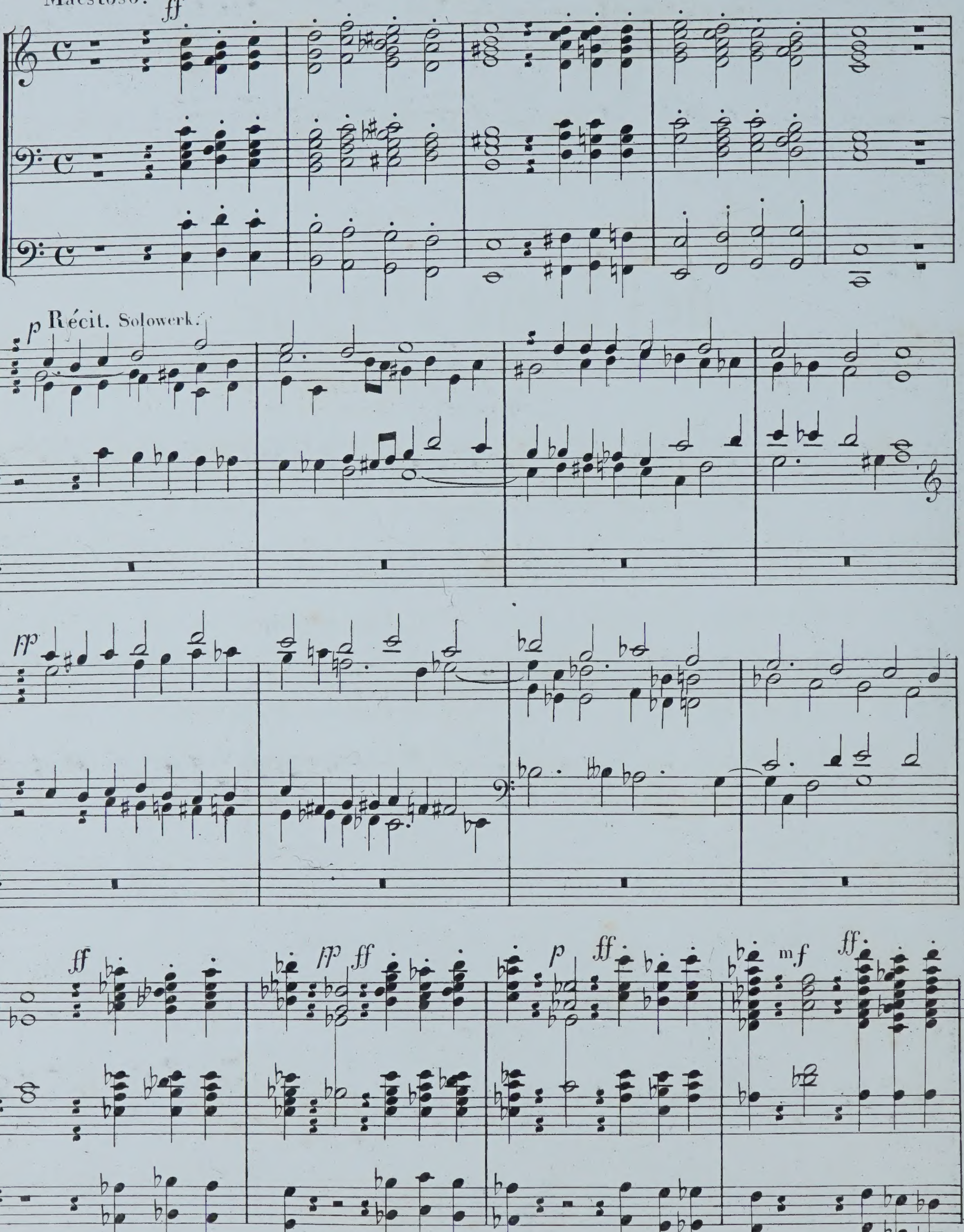
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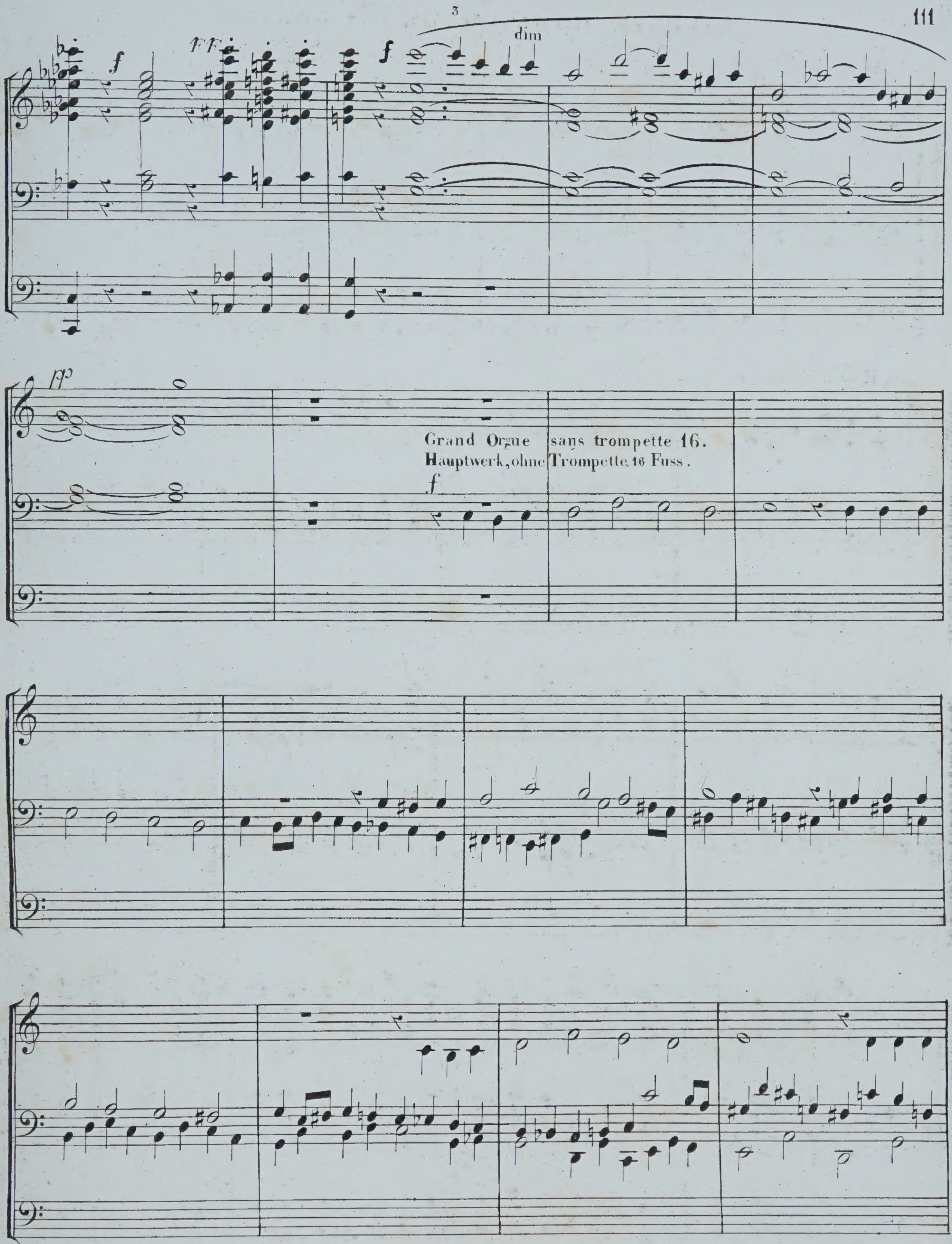
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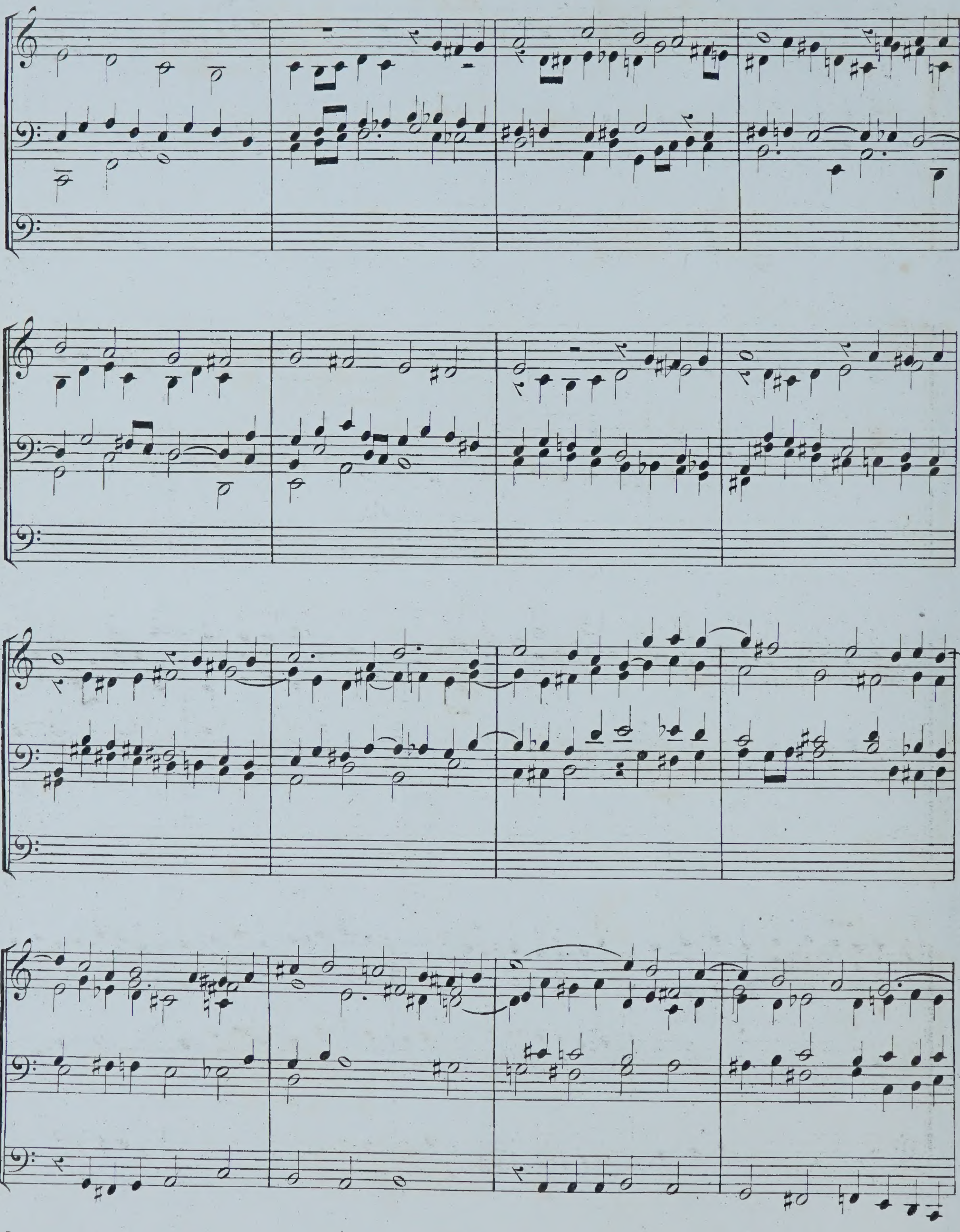

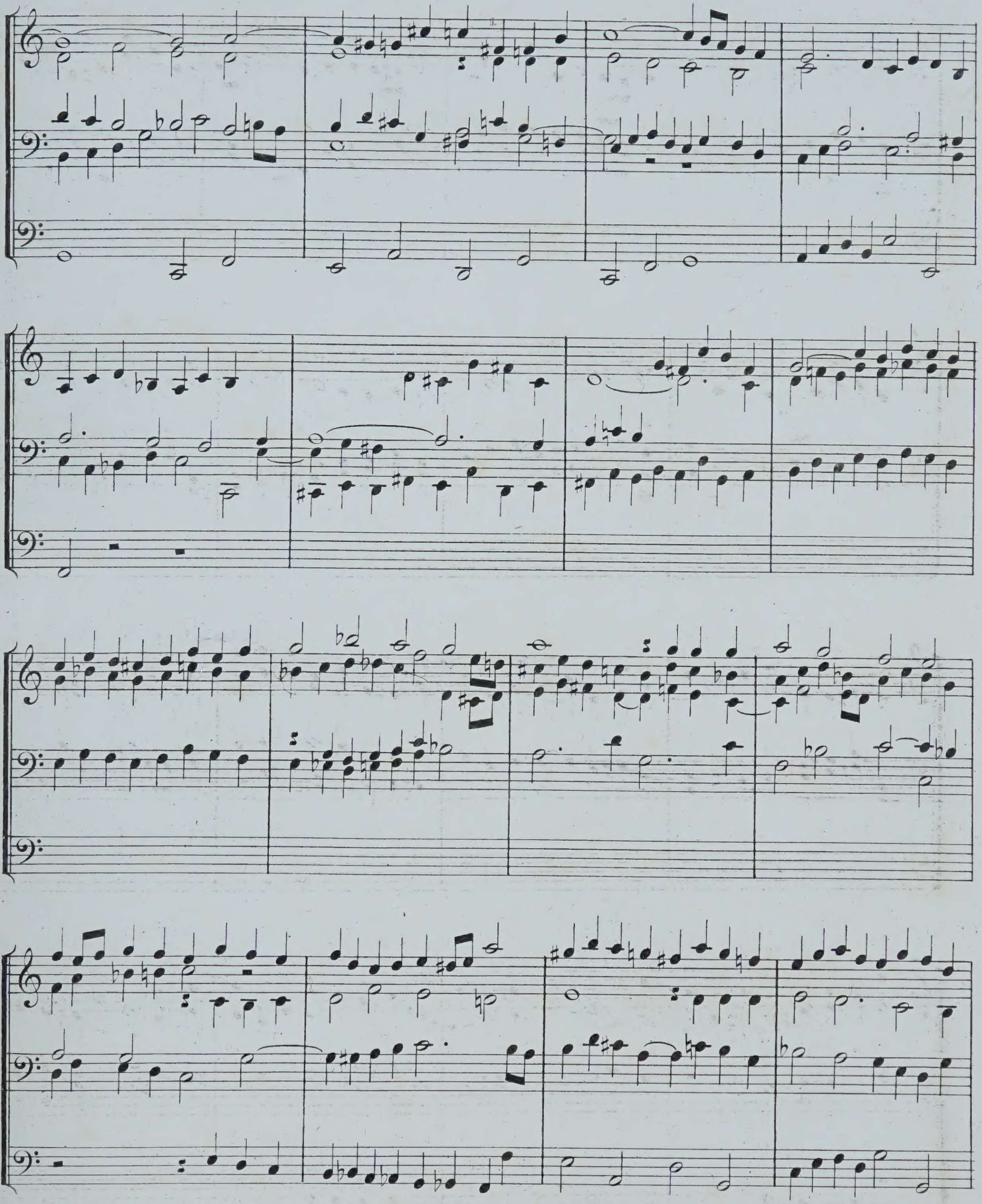

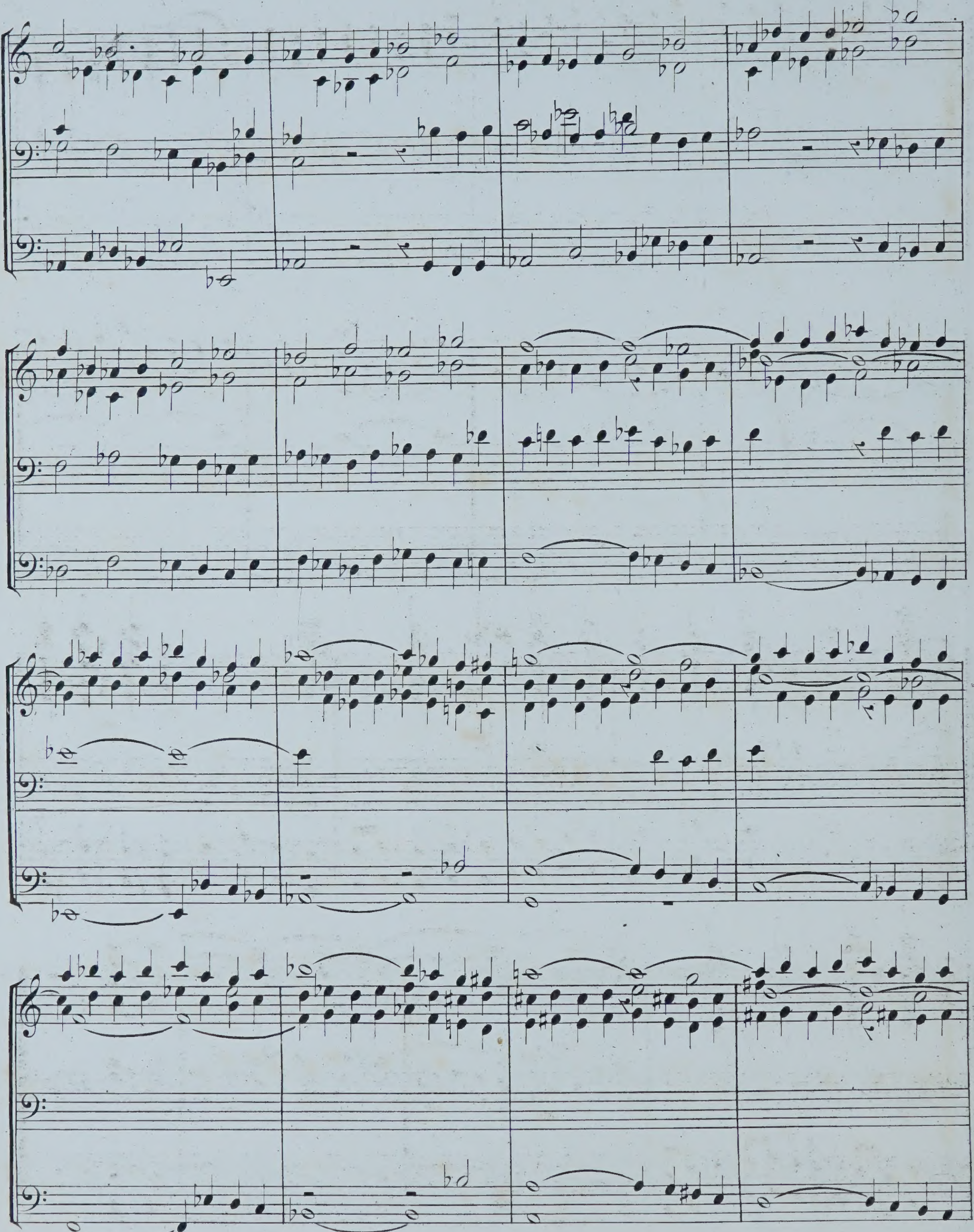

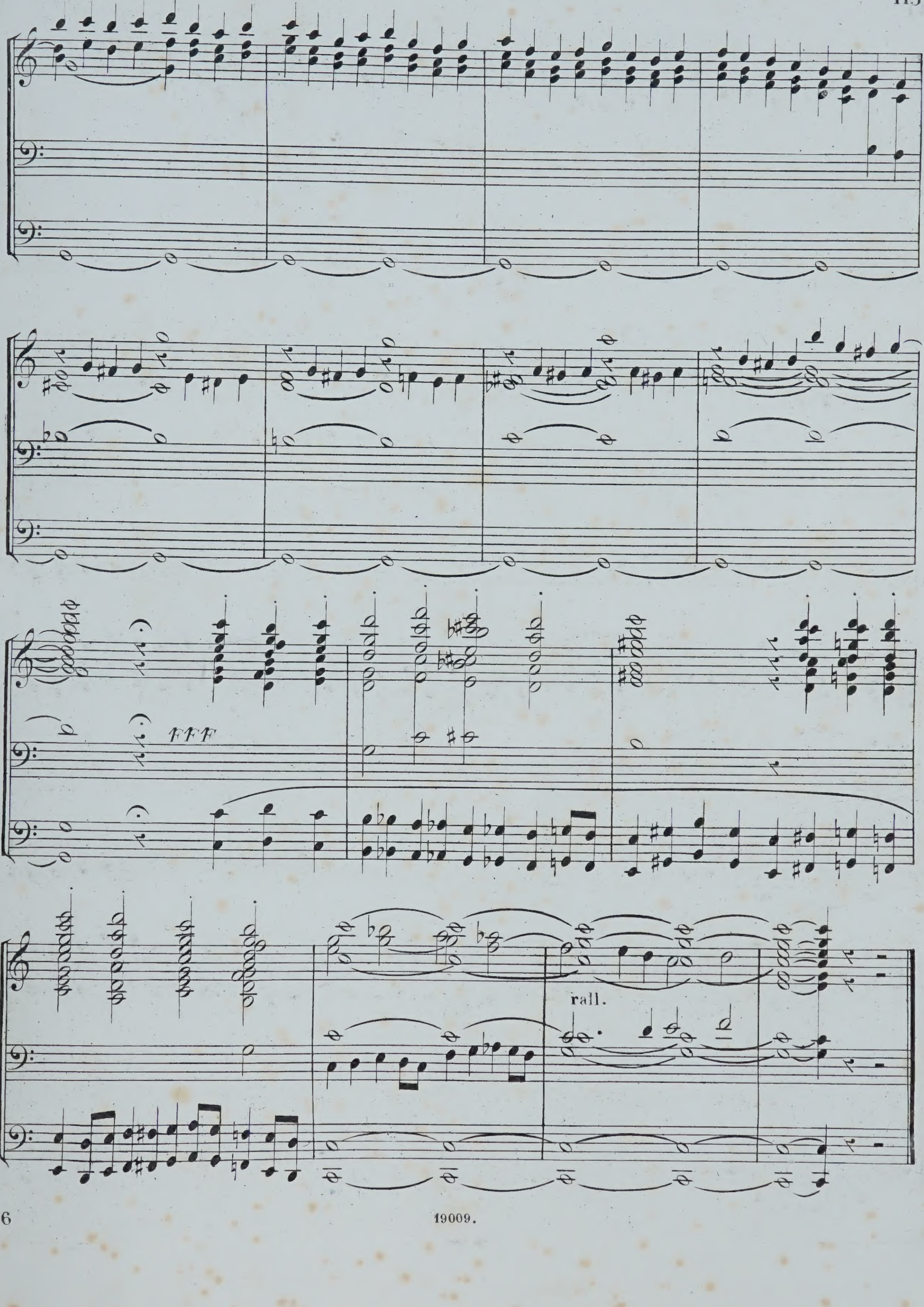
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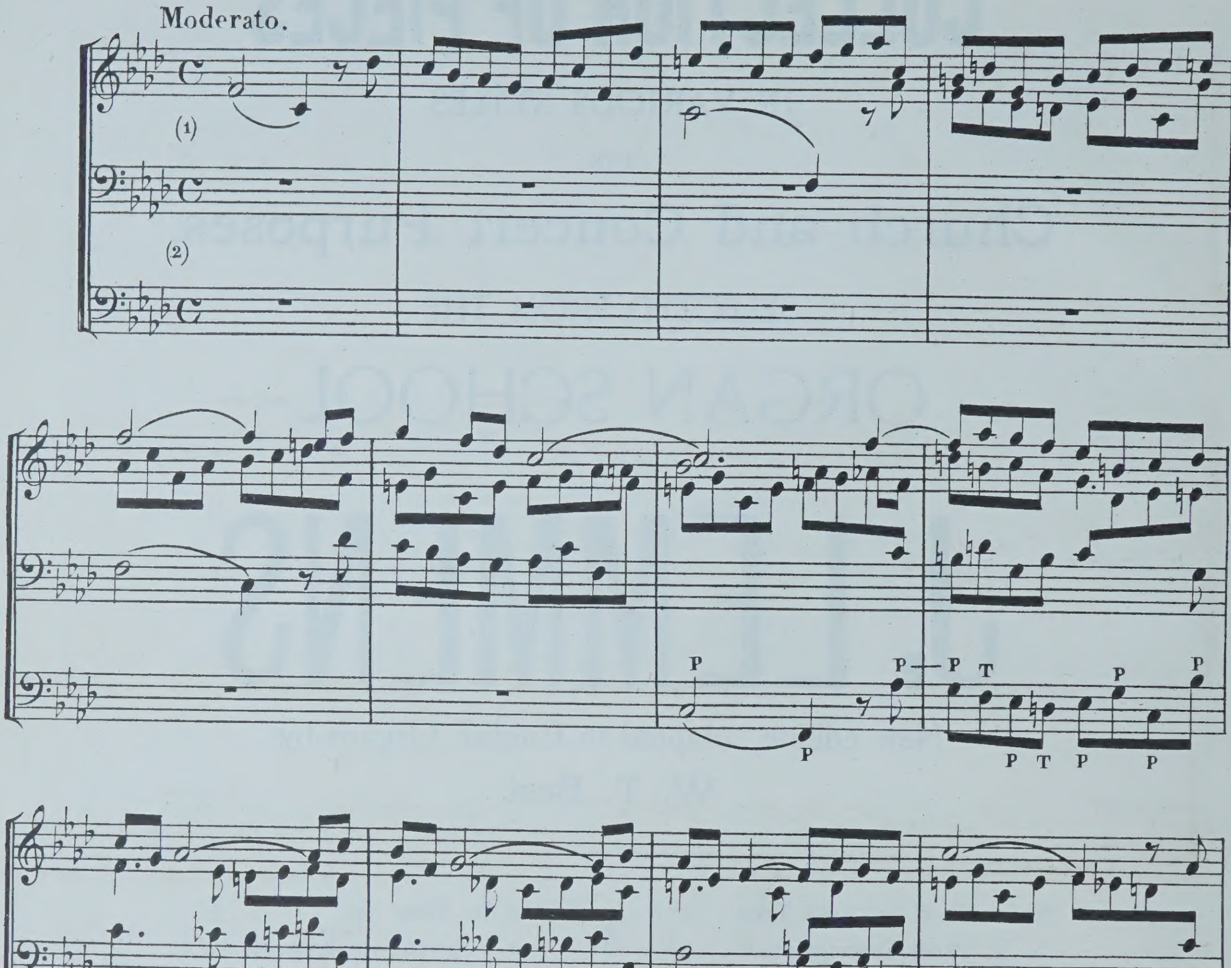
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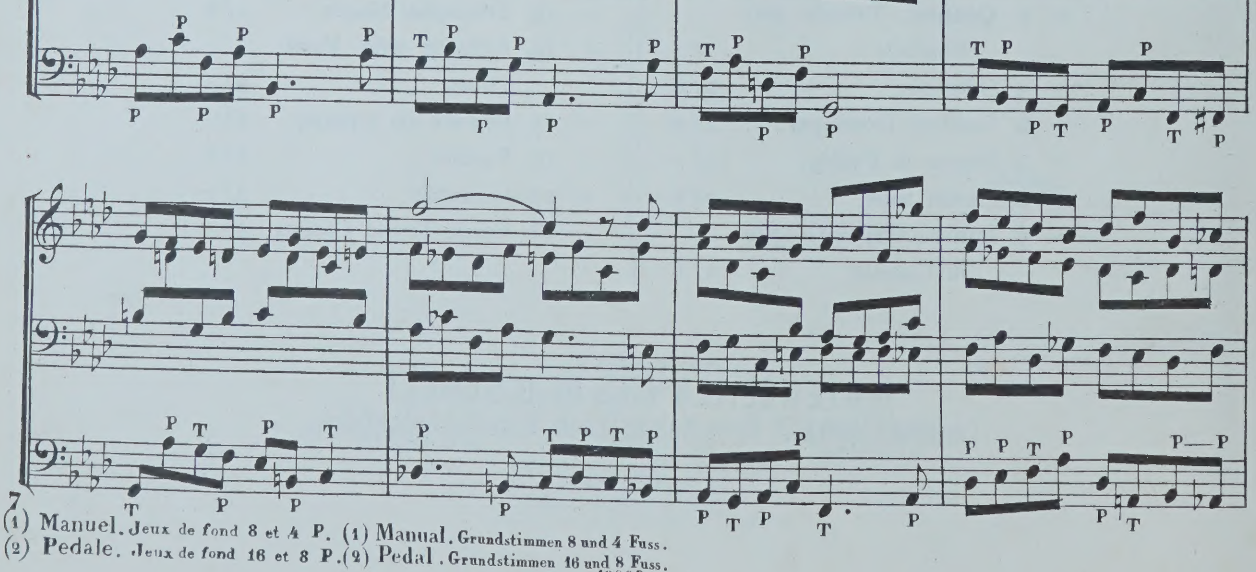

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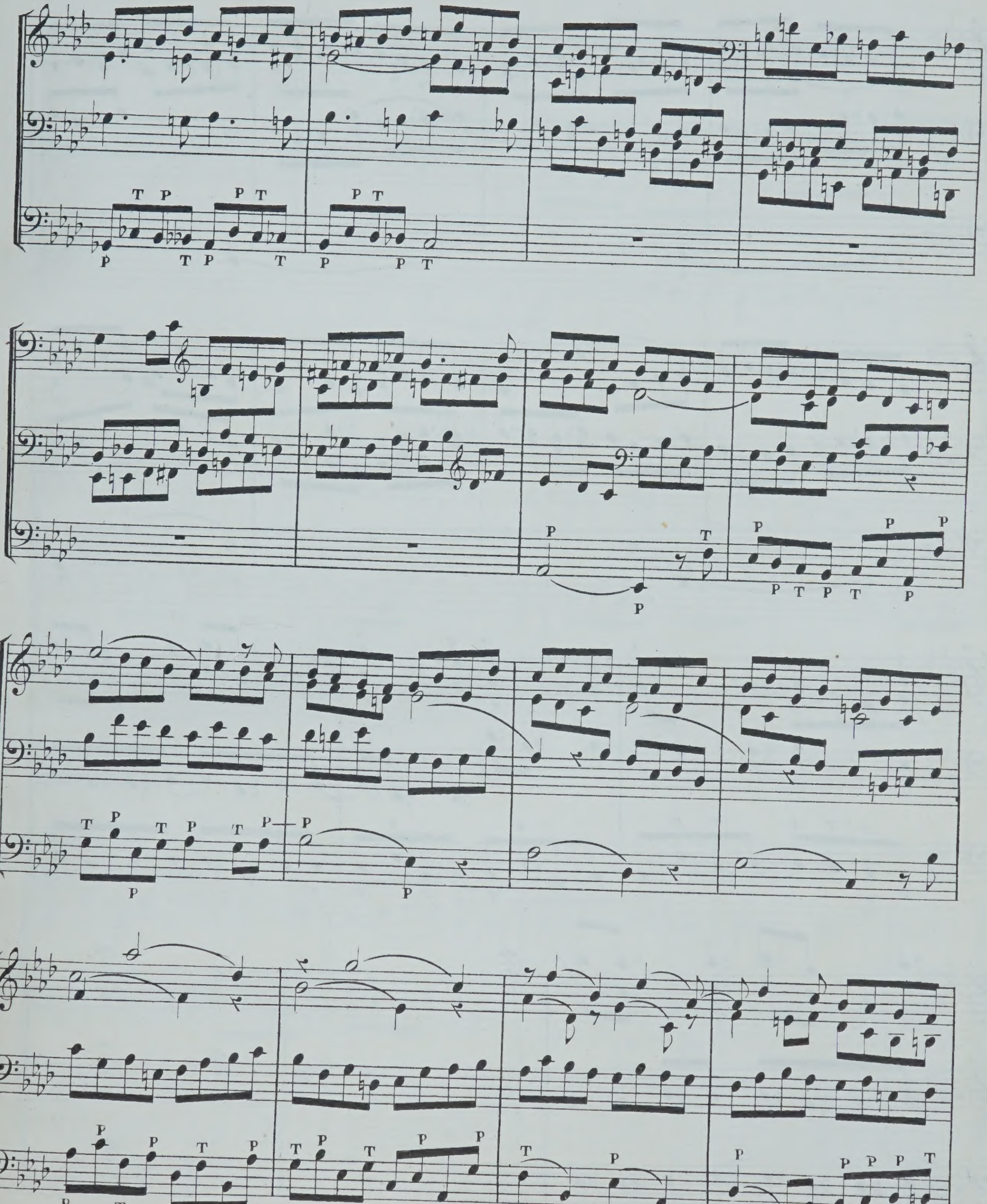
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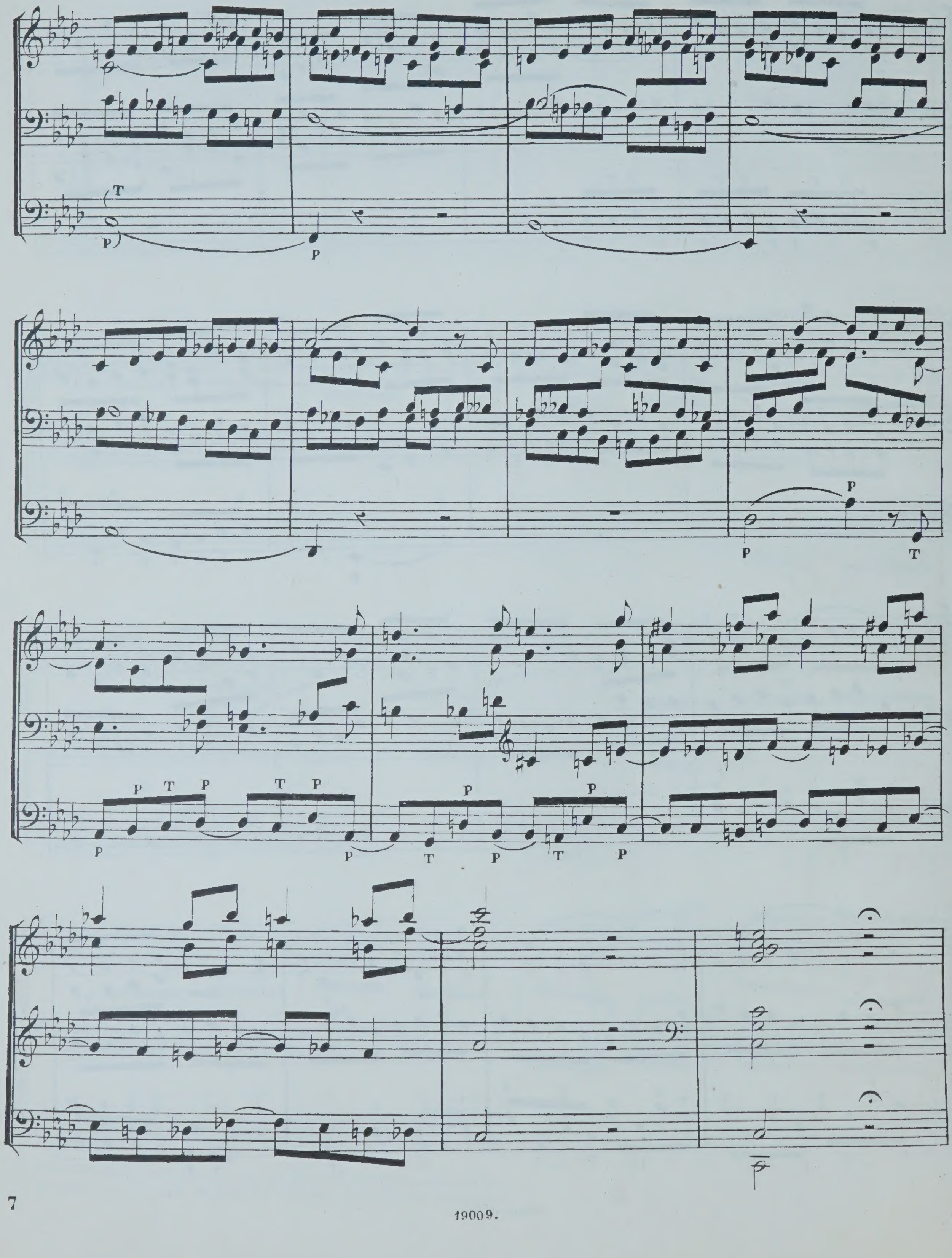
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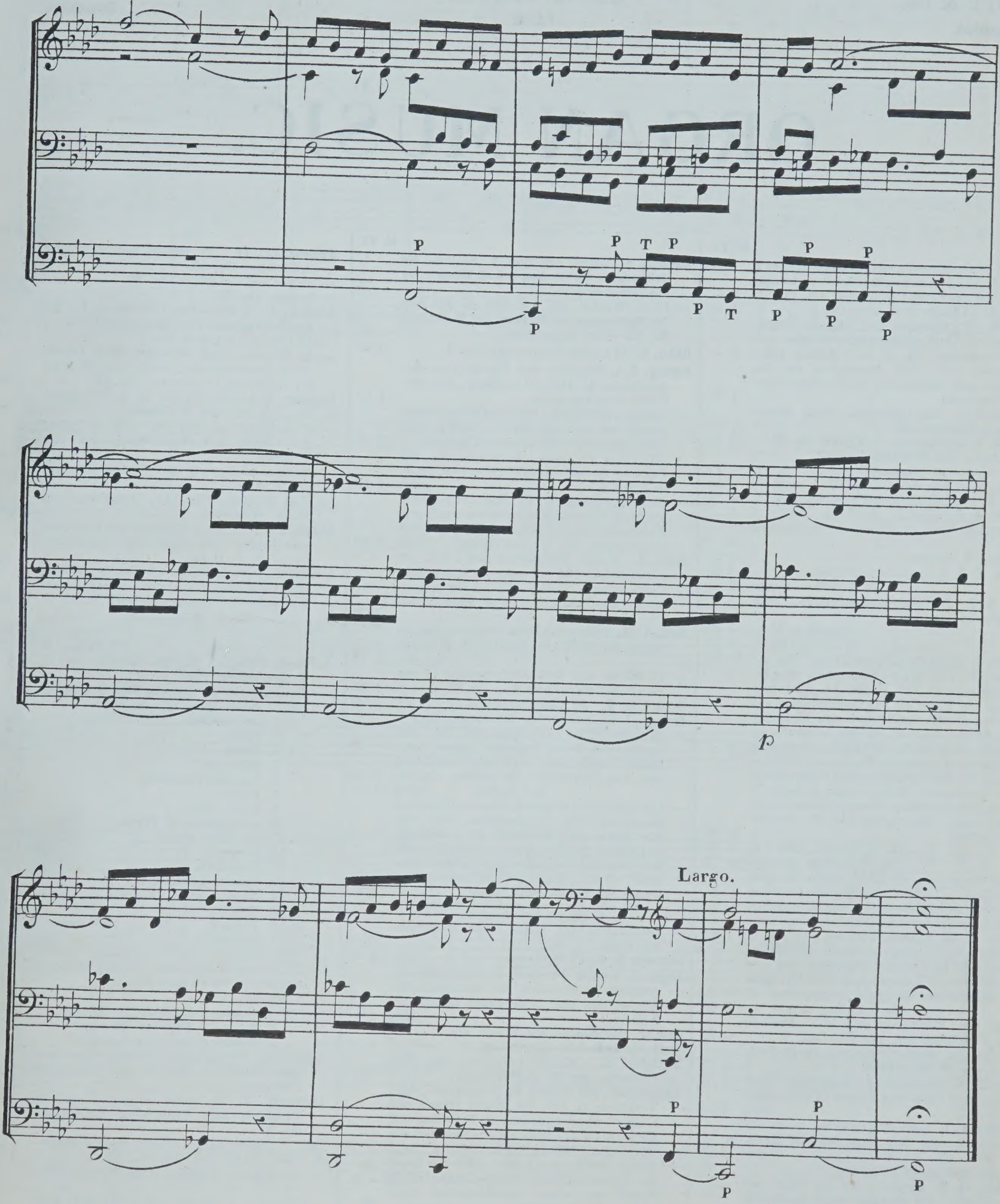
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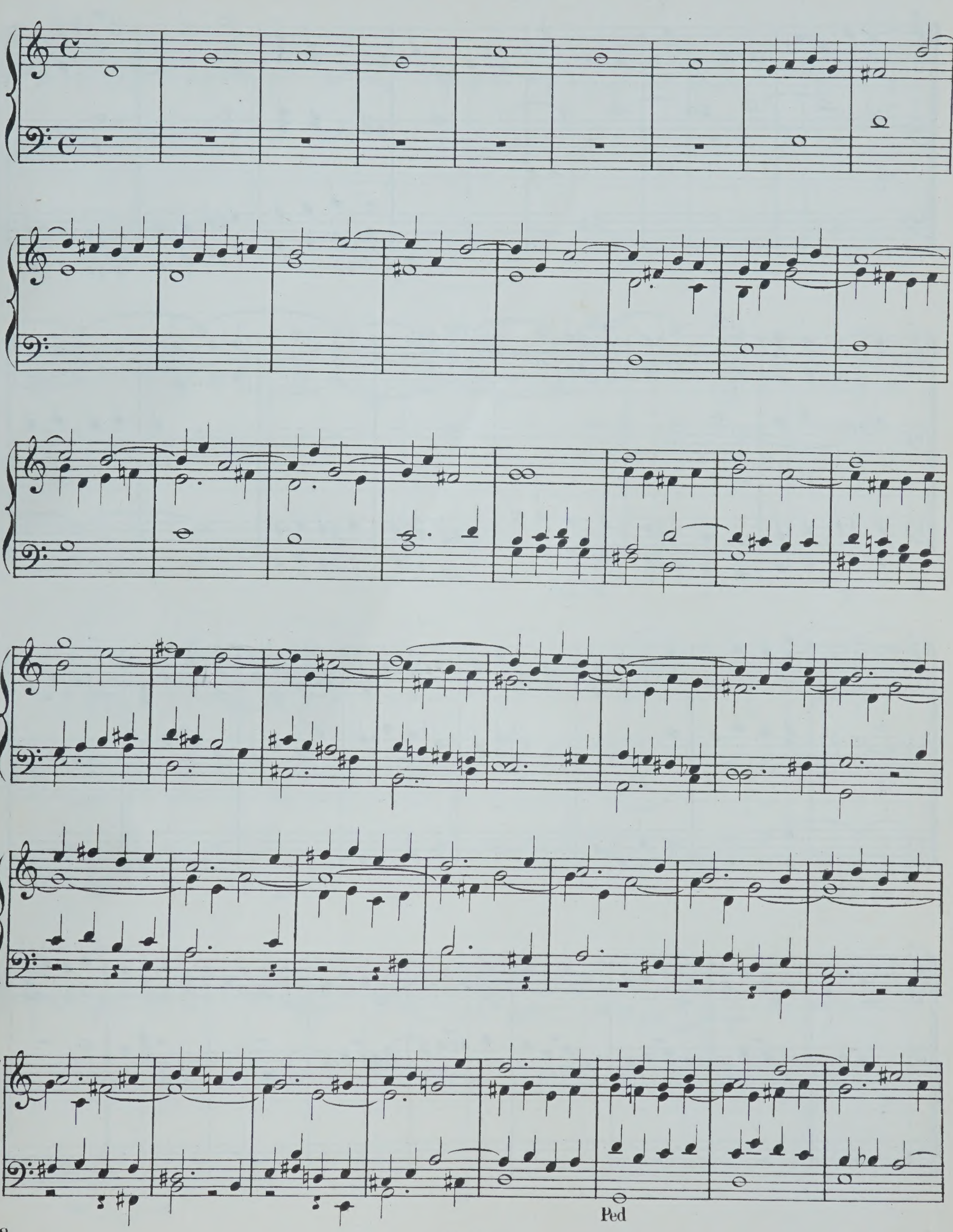
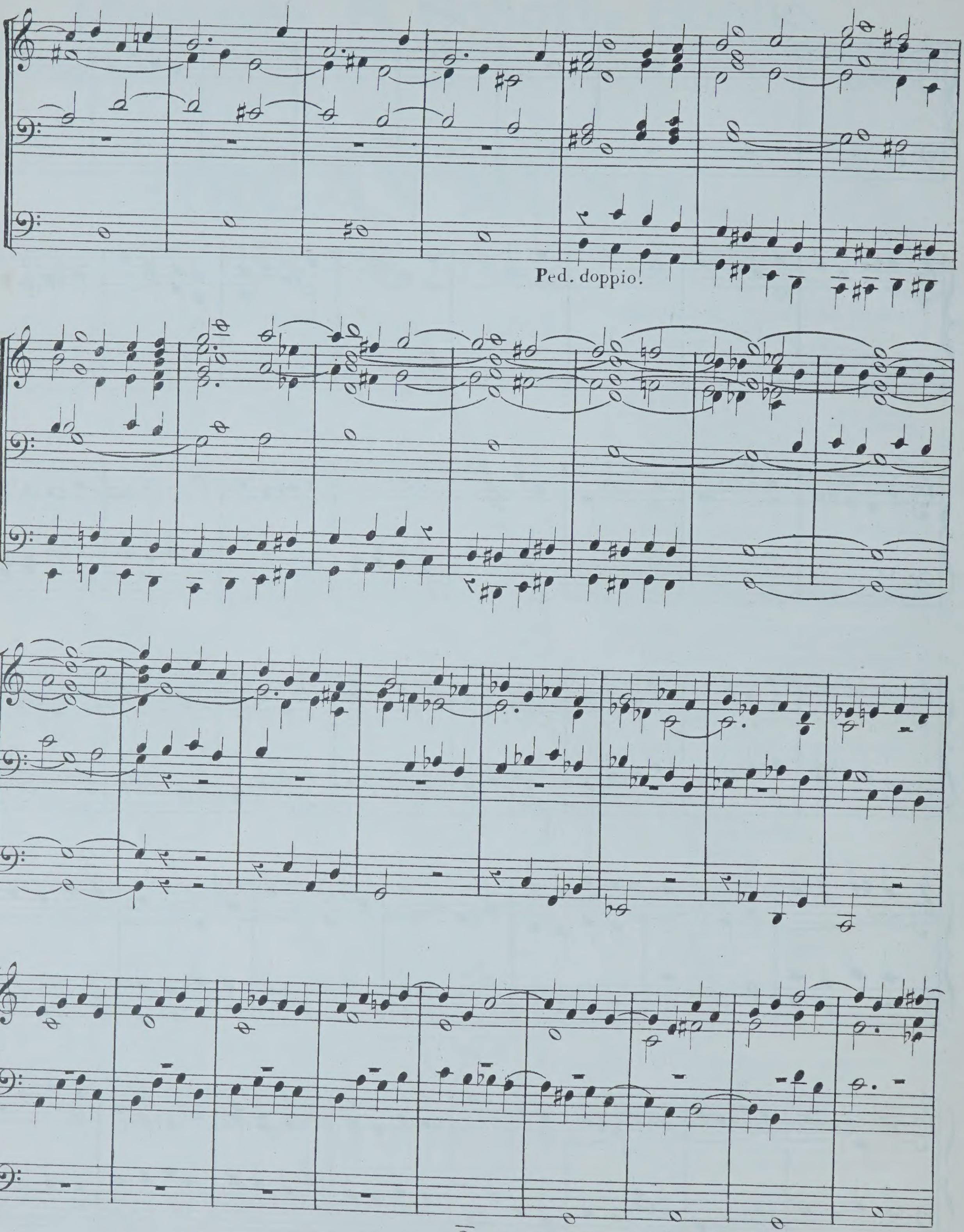
Eberlin, E. G. 9 Toccates et Fugues.	4	25
En 2 Suites, chaque	2	—
Fétis, E. J. Fantaisie-Symphonique, pour Orgue et Orchestre.		
Partition. 8°.	7	25
Partie d'Orgue.	2	25
Gaebler, F. E. Präludium und Fuge. Op. 20.	—	75
Geissler, C. Die Orgel-Componisten des 19. Jahrhunderts. 115 Tonstücke jeder Gattung und Form für das Orgelstudium und für den öffentlichen Gottesdienst. Als National-Ehren-Denkmal für den verstorbenen Orgelmeister **Rinck**, in Original-Beiträgen von seinen Freunden u. Verehrern, wie überhaupt von den vorzüglichsten Componisten der Gegenwart. Nebst einem Anhange 8 Nummern hinterlass. Compositionen **Rinck's** und dessen Biographie von *C. Geissler* enthaltend. n.	10	50
In 2 Bänden, jeder n.	5	25
In 15 Heften jedes n.	—	75
— Les Organistes du XIX^{e} Siècle. Recueil de Cent et quinze Oeuvres de forme et de caractère différents. Ce recueil constitue un véritable monument national en l'honneur de **Ch. H. Rinck**, l'un des plus grands Organistes du temps moderne. Il se compose de 115 Oeuvres originales dûes à la collaboration d'Organistes éminents, amis et admirateurs du grand compositeur. n.	9	50
En 3 Suites, chaque n.	3	50
Gounod, Ch. Méditation sur le 1^{r} Prélude de J. S. Bach arr. par *Fr. Lux.*	—	75
— Méditation sur le 1^{r} Prélude de *S. Bach,* arr. par *W. Kuhlmann.*	—	75
Grosheim, G. Vorspiele zu sämmtlichen Chorälen der reformirten Kirche in Curhessen. 6 Hefte, jedes	2	25
Grünberger, T. Neue Orgelstücke, nach der Ordnung unter dem Amte der heil. Messe. 6 Hefte, jedes	1	75
— Neue Pastoral-Orgelstücke.	1	75
Haendel, G. F. Concerte für die Orgel mit Orchester. Für die Orgel allein bearbeitet von *S. de Lange.*		
N° 1 in A-dur (Op. 7 No. 2).	2	25
2 in B-dur (Op. 7 No. 3).	3	—
Hänlein, A. Vorspiel zu **Parsifal** von *R. Wagner* zum Concertvortrag bearbeitet.	1	25

	M.	Pf.
Hänlein, A. Choral aus dem 1. Act von **Die Meistersinger von Nürnberg** von *R. Wagner* für die Orgel eingerichtet.	—	75
— Chor (Wache auf) aus dem 3. Act von **Die Meistersinger von Nürnberg** von *R. Wagner* für die Orgel eingerichtet.	—	50
Hahn, C. 12 leichte Orgelstücke. Op. 1.	2	—
Hartig, X. L. Melodien und Choräle zum Gesangbuche der Diöcese Limburg, mit einfacher Orgelbegleitung.	12	50
— Deutsches Hochamt, „Hier liegt vor deiner Majestät", mit einfacher Orgelbegleit. (Anhang zum Choralbuche der Diöcese Limburg).	1	50
— 300 kurze Vorspiele, Zwischenspiele und Fugetten für angehende Orgelspieler. Op. 9, in 3 Heften, jedes	1	50
— 300 kurze Versetten, Fugetten, Vor-, Zwischen- u. Nachspiele verschiedener Art, zum Gebrauche beim Gottesdienste, für angehende Orgelspieler. Op. 10, in 4 Heften, jedes	1	50
Hellé, A. L'Art d'Improviser ou l'Ami de l'Organiste. 24 Versets, Elévations, Communions, Sorties etc. en Ut maj. et en Ut min. pour Orgue ou Harmonium. Op. 13.	3	25
Henkel, M. Praktische Orgelschule, 66 leichte Stücke für Anfänger. Op. 68, in 2 Heften, jedes	1	75
— 48 kleine und leichte Orgelstücke in den gebräuchlichsten Tonarten. Op. 92.	1	25
Hering, K. E. 20 Choralvorspiele.	1	25
Herzog, J. G. Praktisches Hülfsbuch für Organisten. Eine Sammlung von Vor- und Nachspielen, Trios, Fugetten, Fugen, Fantasien, Chorälen etc. Zur Uebung, Fortbildung und zum kirchlichen Gebrauche. Op. 10.	7	25
In 8 Heften, jedes	1	—
— Der praktische Organist. Neue vollständige Sammlung von Orgelstücken aller Art. Ein Hand- und Hülfsbuch zur allseitigen Ausbildung und zum kirchlichen Gebrauche. Mit Original-Beiträgen der bekanntesten und vorzüglichsten Orgelkomponisten. Erster bis vierter Band, jeder n.	4	25
NB. Jeder Band wird auch in sechs Heften zu n. 75 Pfg. per Heft abgegeben		
— Passacaglia für Orgel oder Pianoforte mit Pedal.	1	--
Janssen, N. A. 17 Morceaux.	2	25
Jäger, J. Leichte Vorspiele zu den allgemein gangbarsten Chorälen der evangelischen Kirche, mit oder ohne Pedal zu spielen. 2 Hefte, jedes	1	—
Jucker. Variationen und Finale. Op. 1.	1	—
Katterfeld, J. 3 Nachspiele. Op. 1.	1	—
Ketterer, E. Marche solonnelle, Op. 204, transcrite par *W. J. Westbrook.*	2	—
Kühmstedt, Fr. Gradus ad Parnassum, oder Vorschule zu *Joh. Seb. Bach's* Orgel- und Clavier-Compositionen, in Präludien und Fugen durch alle Dur- u. Moll-Tonarten, für Orgel oder Clavier. Op. 4. 8 Hefte, jedes	1	50
— Die Kunst des Vorspiels, oder die Kunst der Entwickelung eines musikalischen Motifs zu einem musikalischen Satzganzen, für Orgel oder Clavier, angehenden Componisten und Organisten gewidmet. Op. 6.	3	25
Kühmstedt, Fr. Conzertstück über den Priestermarsch aus der **Zauberflöte.** Op. 8	1	25

	M.	Pf.
Kühmstedt, Fr. 25 leichte und melodiöse Präludien. Op. 12.	2	—
— Fugen und Vorspiele. Op. 19.	1	75
— Sonate. Op. 38.	1	25
Kunkel, F. Katholisches Choralbuch für die Mainzer Diöcese, vierstimmig bearbeitet.	9	50
— 12 Choral-Vorspiele. Op. 7.	1	50
— 12 Fugetten zum Gebrauch beim öffentlichen Gottesdienste, sowie zum Studium für angehende Organisten. Op. 12.	—	75
Lachner, F. Andante favori de la 2^{me} Suite, Op. 115, arr. par *R. Schaab.*	—	75
— 2 Andante aus der II. und V. Suite für Violine und Orgel bearbeitet von *O. Seidel.*	2	—
— Marche célèbre de la 1^{re} Suite arrangée par *F. Lux.*	1	—
— Fest-Marsch, Op. 143, bearbeitet von *W. J. Westbrook.*	1	50
Lange, S. de. Concerte für Orgel mit Orchester von *Händel.* Für Orgel allein bearbeitet. Op. 7 N° 1. B-dur.	2	50
Lemmens, J. Ecole d'Orgue, basée sur le Plain-Chant Romain (Orgel-Schule begründet auf den römischen Choralgesang) en 2 Parties. n.	14	75
Séparément:		
1^{re} Partie n.	5	50
2^{me} Partie n.	9	75
— Ecole d'Orgue. English Edition by *W. T. Best.* First Part n.	6	—
— Morceaux choisis tirés de l'Ecole d'Orgue.		
N° 1. Petits Trios très faciles.	1	—
2. Communions.	1	25
3. Prière.	—	75
4. Sortie.	—	75
5. Offertoire.	1	—
6. Laudate Dominum.	1	—
7. Fugue.	—	75
8. Lauda Sion.	1	—
9. Introduction et Fugue.	1	—
10. Ite Missa est.	1	25
11. Scherzo.	1	50
12. Hosannah.	1	25
13. Marche triomphale.	1	—
14. Andante avec Variation.	1	25
15. Prélude.	—	75
16. Fanfare.	1	—
17. Cantabile.	1	25
18. Finale.	1	25
— 10 Improvisations dans le style sévère et chantant, avec ou sans pédale.	1	25
— 3 Sonates.		
N° 1. Sonate Pontificale (en Ré-min).	2	50
2. Sonate O Filii (en Mi-min).	1	75
3. Sonate Pascale (en La-min).	1	75
Liszt, Fr. Arie „Cujus animam" aus dem **Sabat Mater** von ***Rossini***, für Orgel und Posaune.	2	—
Löbmann, J. 6 leichte Fugetten und 12 Versetten zum kirchlichen Gebrauche. Op. 3.	1	50
Lux, F. Fantaisie de concert sur „**O Sanctissima**", Chant religieux. Op. 29.	1	—
— Romance de l'opéra **Casilda**, Transcription. Op. 32.	—	50
— Morceau de concert sur la Prière de **Robin des bois** (Der Freischütz). Op. 33.	—	75
— Concert-Variationen über ein Thema (the Harmonious Blacksmith) v. *Händel.* Op. 52.	1	—
— Concert-Fantasie über Luther's Choral „**Eine feste Burg**". Op. 53.	1	25
— Grosser religiöser Marsch zur Eröffnung von Kirchenfeierlichkeiten für die Orgel. Op. 55.	1	—

LAUDA SION.

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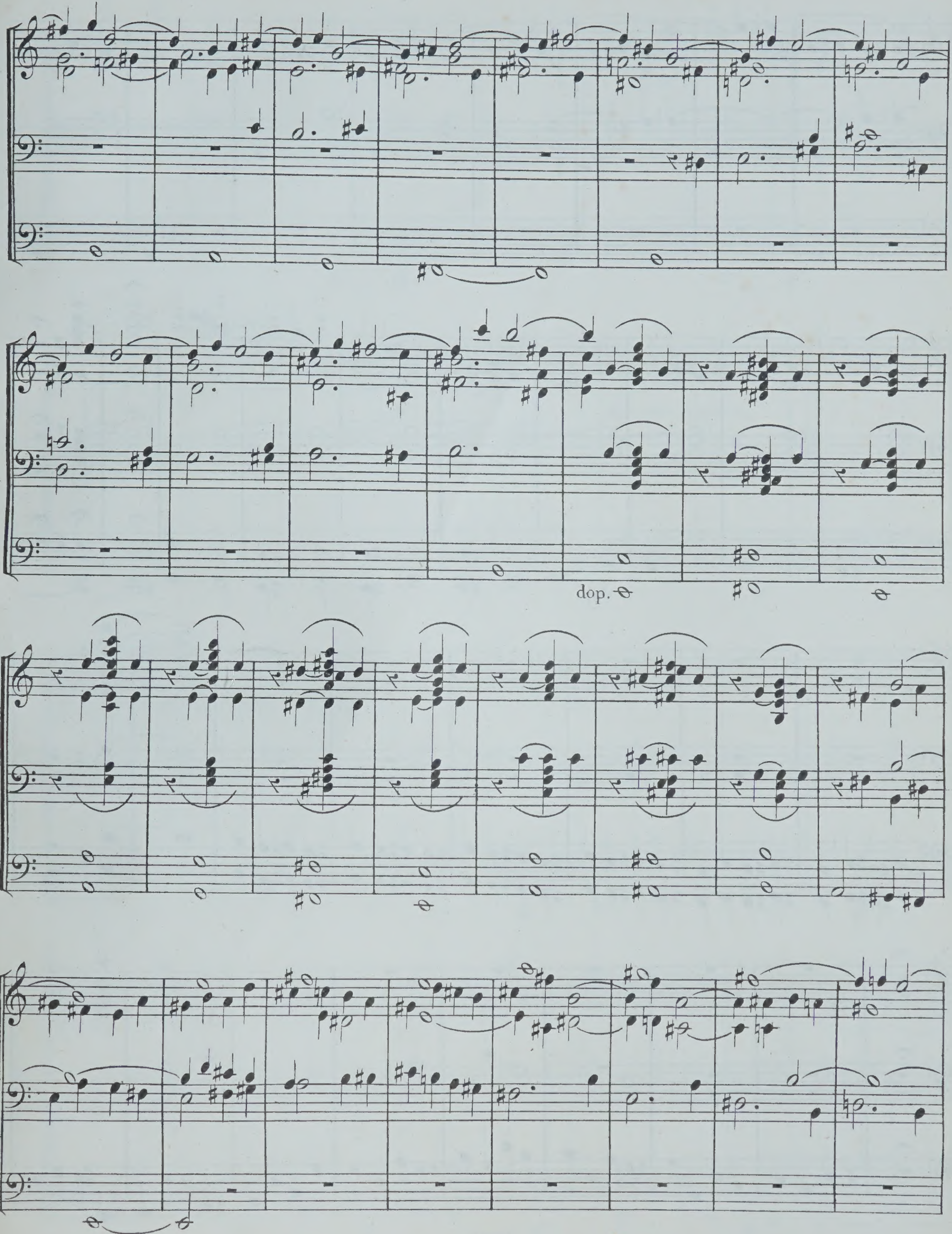
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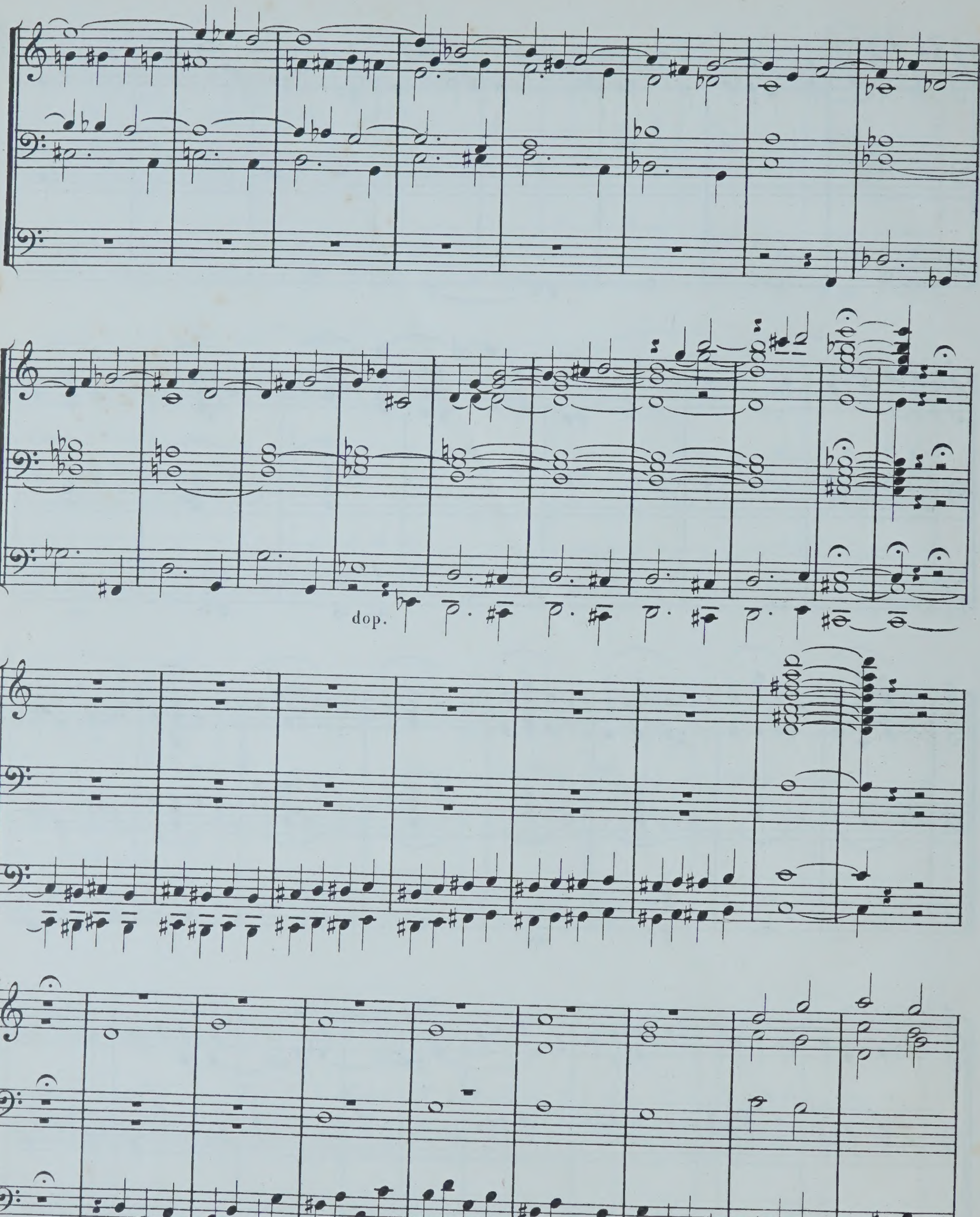
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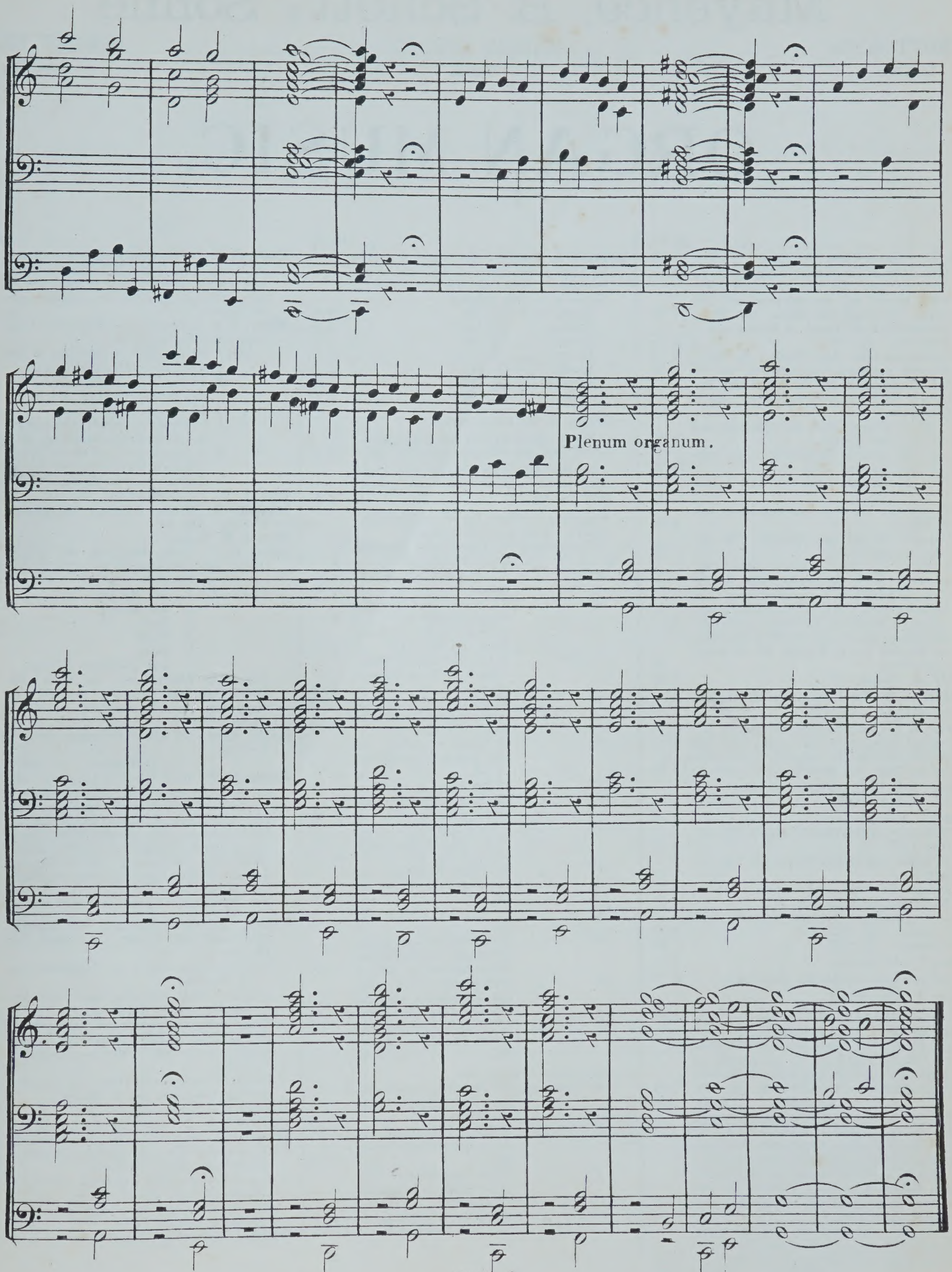
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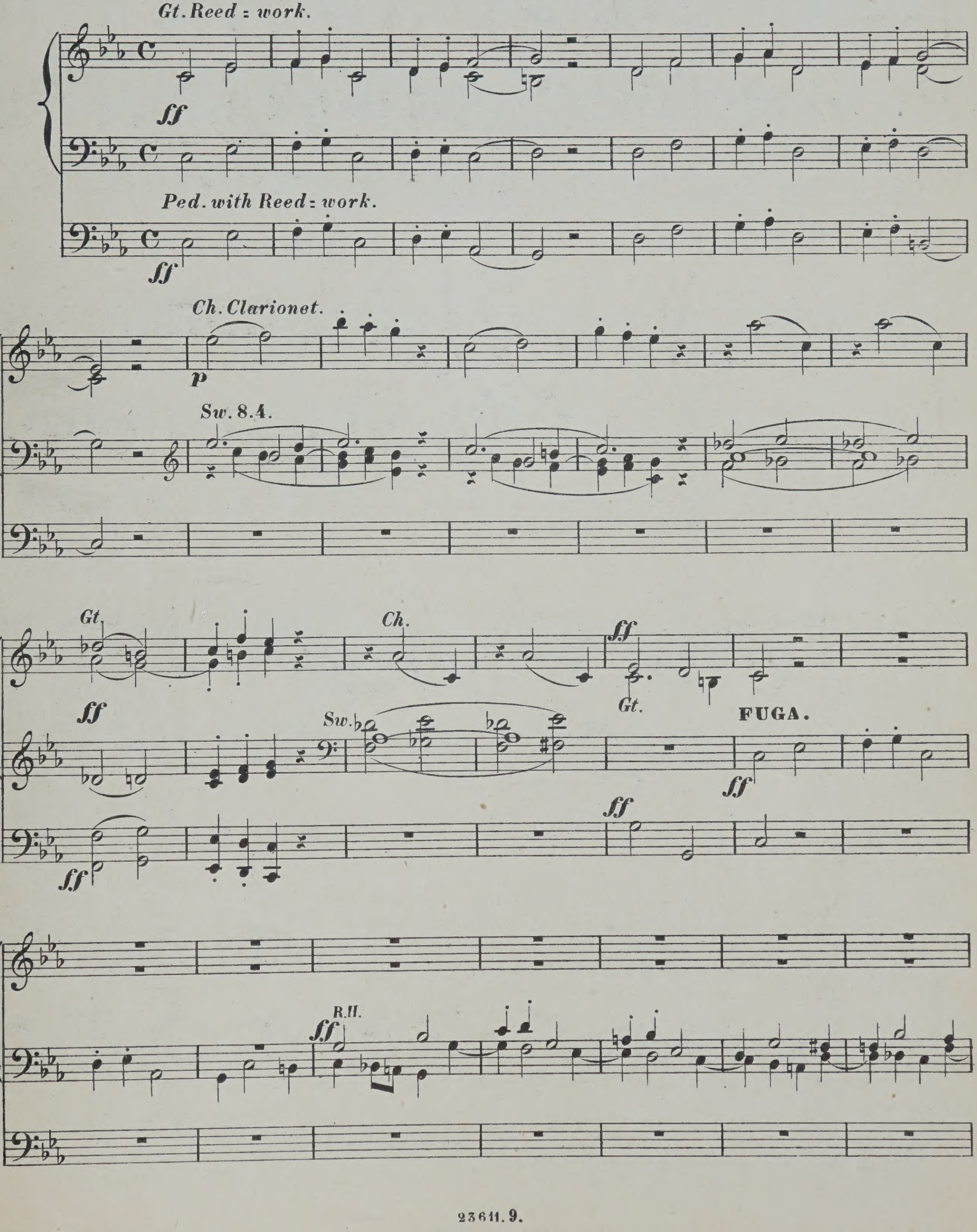
ORGAN MUSIC.

	M. Pf.
Lux, F. Concert-Fuge. Op. 56.	1 50
— Lied ohne Worte (Canon). Op. 57.	1 —
— Andante über die Choralmelodie „Wie schön leucht' uns der Morgenstern", für Orgel, Violoncell oder Horn. Op. 60.	1 75
— Concertstück für Orgel, 2 Hörner und 3 Posaunen. Op. 61.	4 75
— Geistliches Lied ohne Worte. Op. 63.	1 —
— Fantasia pastorale. Concertstück. Op. 64	2 50
— 3 Choralfantasien für die Orgel zum Gebrauch bei Kirchenfeierlichkeiten und in Concerten.	
N° 1. Choral: Gott des Himmels und der Erden.	2 50
2. Choral: Auferstehn, ja auferstehn.	1 75
2. Choral: Ehre sei Gott in der Höh'.	1 75
— Variationen aus dem Kaiserquartett von *J. Haydn*.	1 25
— Concert (D-dur) von *Händel*, für die Orgel eingerichtet.	1 75
— 3 Stücke aus *Händel's* Messias (Chor: Ehre sei Gott! Arie: Er weidet seine Heerde! Chor: Halleluja!) in Form einer Sonate zusammengestellt und für die Orgel bearbeitet.	2 —
— Adagio v. *L. Spohr*, für Orgel bearbeitet.	1 —
— Einleitung zum 3. Act von Die Meistersinger von Nürnberg von *R. Wagner* für die Orgel eingerichtet.	— 75
Mailly, A. Sonate. Op. 1.	3 50
Markull, F. W. Zwei Chöre aus J. Haydn's Die Schöpfung. Op. 114.	1 —
Meister, C. Kleine praktische Vorschule für angehende Orgelspieler, oder zwei-, drei- und vierstimmige Bearbeitungen der gebräuchlichsten Dur- und Moll-Tonleitern. Op. 5.	1 50
Meister, J. G. 12 Orgelstücke für volle Orgel. Op. 18, in 2 Heften, jedes	1 25
Merkel, G. 36 kurze u. leichte Präludien. Op. 47.	1 25
— 25 kurze u. leichte Choralvorspiele. Op. 48. Heft 1.	1 25
— 25 kurze und leichte Präludien. Op. 48. Heft 2.	1 25
— Adagio für Orgel und Violine. Op. 51.	1 50
— Weihnachtspastorale. Op. 56.	— 75
— 12 Orgelstücke (6 lyrische Stücke und 6 Fugen. Op. 102.	2 25
— Pastorale. Op. 103.	1 25
Müller, P. 16 Präludien.	1 —
— Zwischenspiele zu *Rinck's* Choralbuch.	2 75
Philips. 6 petites Pièces.	1 —
Pohl, C. 12 Präludien und 1 Postludium. Op. 1.	1 —
Rinck, Ch. H. 24 leicht ausführbare Trios für die Orgel, durch alle 24 Tonarten, für 2 Manuale und Pedal, zur Uebung im obligaten Pedalspiel, sowie zum Gebrauche beim öffentlichen Gottesdienste. Op. 20.	2 57
In 2 Heften, jedes	1 50
— Ecole pratique de la Modulation, démontrée par des exemples à 2, à 3 et à 4 parties, à l'usage des jeunes Organistes, Pianistes et Compositeurs (Praktische Ausweichungsschule in 2-, 3- und 4stimmigen Beispielen, zum Gebrauch und als Studium für angehende Componisten, Organisten und Clavierspieler). Op. 99	7 —
— Uebungen in kurzen Sätzen und 24 fugirte Orgelstücke aus allen Tonarten, für angehende wie für geübtere Orgelspieler. Op. 120.	5 50
In 4 Heften, jedes	1 50

	M. Pf.
Rinck, Ch. H. Der Choralfreund, oder Studien für das Choralspielen, 100 der auserlesensten Choräle mit Veränderungen, in sieben brochirten Bänden.	
Erster Band, Op. 101.	n. 3 25
Zweiter „ Op. 104.	n. 3 25
Dritter „ Op. 110.	n. 3 25
Vierter „ Op. 115.	n. 3 25
Fünfter „ Op. 117.	n. 3 25
Sechster „ Op. 119.	n. 3 25
Siebenter „ Op. 122.	n. 3 25
— Studien für das Choralspielen.	
Erster Jahrgang. Erster Supplement-, od. 8ter Band des Choralfreundes. Op. 126.	n. 3 25
Zweiter Jahrgang. Zweiter und letzter Supplement- oder 9ter Band des Choralfreundes. Op. 127.	n. 3 25
— Sammlung von Vor-, Nach- und Zwischenspielen. Neue wohlfeile Ausgabe.	
1ste Lieferung. 12 Orgelstücke verschiedener Art. Op. 1.	n. 1 —
2te „ 12 kurze und leichte Präludien. Op. 2.	n. — 75
3te „ 12 Orgelstücke verschiedener Art. Op. 8.	n. 1 —
4te „ 12 Orgelstücke verschiedener Art. Op. 12.	n. 1 —
5te & 6te „ 6 Choräle mit Veränderungen. Op. 40, in 2 Heften, jedes	n. 1 —
7te „ 15 kurze und leichte Choralvorspiele, mit oder ohne Pedal zu spielen. Op. 47.	n. — 75
8te „ 12 leichte Präludien, mit oder ohne Pedal zu spielen. Op. 49.	n. — 75
9te „ 12 Präludien, id. Op. 52.	n. — 75
10te „ 12 kurze und leichte Choralvorspiele. Op. 53.	n. — 75
11te „ 6 Variations sur le Thême de *Corelli* „Ik sag Cecilia komen." Op. 56.	n. — 75
12te „ 12 leichte Präludien, mit oder ohne Pedal zu spielen. Op. 58.	n. — 75
13te „ 24 leichte Präludien. Op. 74.	n. 1 —
14te „ 18 leichte Orgelstücke zum Gebrauch beim öffentlichen Gottesdienste. Op. 106.	n. 1 25
15te „ Introduction mit 4 leichten Variationen über ein Thema v. *Corelli*. Op. 108.	n. — 75
16te & 17te „ 48 kleine und leichte Präludien. Op. 116, in 2 Heften, jedes	n. 1 —
— Gesammelte Orgelstücke.	
1ste Lieferung. 12 Vorspiele verschiedenen Charakters im leichten Style.	1 —
2te „ 8 fugirte Vor- und Nachspiele für geübtere Orgelspieler.	1 75
3te „ 9 leicht ausführbare Choralvorspiele verschiedenen Charakters.	1 —
4te „ 9 fugirte Orgelstücke in Vor- und Nachspielen.	1 75

	M. Pf.
Rinck, Ch. H. 70 Morceaux pour Orgue. Choisis et arrangés pour Orgue-Mélodium (ou Orgue sans pédale) classés selon le caractère et la tonalité et pourvus de doigters par *Fr. Lux*.	n. 3 —
Ritter, G. A. Tonstücke zum Gebrauche beim öffentlichen Gottesdienste.	
Heft 1. 12 Vorspiele zu Chorälen in den alten Kirchentonarten. Op. 4.	— 75
„ 2. 12 Vorspiele in leitereigenen Tönen der Molltonarten. Op. 5.	— 75
„ 3. 12 Vorspiele, id. Op. 6.	— 75
„ 4. 6 Choral-Vorspiele (Trios) mit angedeuteter Pedal-Applicatur. Op. 7.	— 75
„ 5. 3 ausgeführte Choral-Vorspiele in den alt. Kirchentonarten. Op. 8.	— 75
„ 6. 3 grosse Choral-Vorspiele. Op. 9.	1 —
Roch, F. W. 18 Orgelstücke. Op. 14.	2 25
Schmidt, O. Marche Nuptiale (Hochzeits-Marsch). Op. 38.	1 —
Stecher, M. Fugues.	2 25
Sulze, B. 6 kleine Fantasien für Orgel, (Pedalflügel oder Harmonium) über Lieder von *Georg Neumark*. Op. 85.	3 25
Einzeln N° 1. Am Morgen	— 75
2. Am Abend.	— 75
3. Bitte.	— 75
4. Trost.	— 75
5. Bitte.	— 75
6. Lob göttlichen Wortes.	— 75
— Feierlicher Marsch aus der Oper „Die Königin von Saba" von *Ch. Gounod*, für Orgel oder Pedal-Harmonium) frei übertragen. Op. 88. N° 1.	1 75
Vogler, Abbé. 112 kleine Präludien. Sechste Auflage.	2 75
In 2 Heften, jedes	1 50
Volckmar, W. Der Choralspieler. Die gebräuchlichsten Choräle verschieden harmonisirt und figurirt, sowie mit Vorspielen, Zwischenspielen, Schlüssen und Nachspielen versehen. Ein Handbuch für Alle, welche den Kirchengesang zu leiten haben, sowie ein Lehrmeister für diejenigen, welche sich zum Organistendienst vorbereiten. Erster Band, Op. 23.	n. 4 25
NB. Wird auch in 6 Heften zu n. 75 Pf. per Heft abgegeben.	
Wagner, R. Die Meistersinger von Nürnberg. Einleitung zum 3. Akt, bearbeitet von *Fr. Lux*.	— 75
— — Choral aus dem 1. Act, bearbeitet von *A. Hänlein*.	— 75
— — Chor (Wach auf) aus dem 3. Act, bearbeitet von *A. Hänlein*.	— 50
— Trauermarsch Siegfrieds und Klagegesang Brünnhilde's aus „Götterdämmerung" für die Orgel zum Concert-Vortrag bearbeitet von *E. Stehle*.	2 25
— Parsifal. Vorspiel für die Orgel zum Concert-Vortrag bearbeitet von *A. Hänlein*.	1 25
Weber, J. C. 6 Fest-Nachspiele. Op. 7.	— 75
Westbrook, W. J. Sonate for the Organ.	3 —
Werner, J. G. Orgelschule, oder Anleitung zum Orgelspielen und zur richtigen Kenntniss und Behandlung der Orgelwerke.	5 25
— Kurze Anweisung für angehende und ungeübte Orgelspieler, Choräle zweckmässig mit der Orgel zu begleiten, nebst Zwischenspielen für mehrere Fälle.	3 25
Zundel, J. 2 Fugen mit 3 Subjekten. Op. 4.	— 75

INTRODUCTION and FUGUE in C minor.


Gt. Reed-work.
ff
Ped. with Reed-work.
ff
Ch. Clarionet.
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Sw. 8.4.
Gt.
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Ch.
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FUGA.
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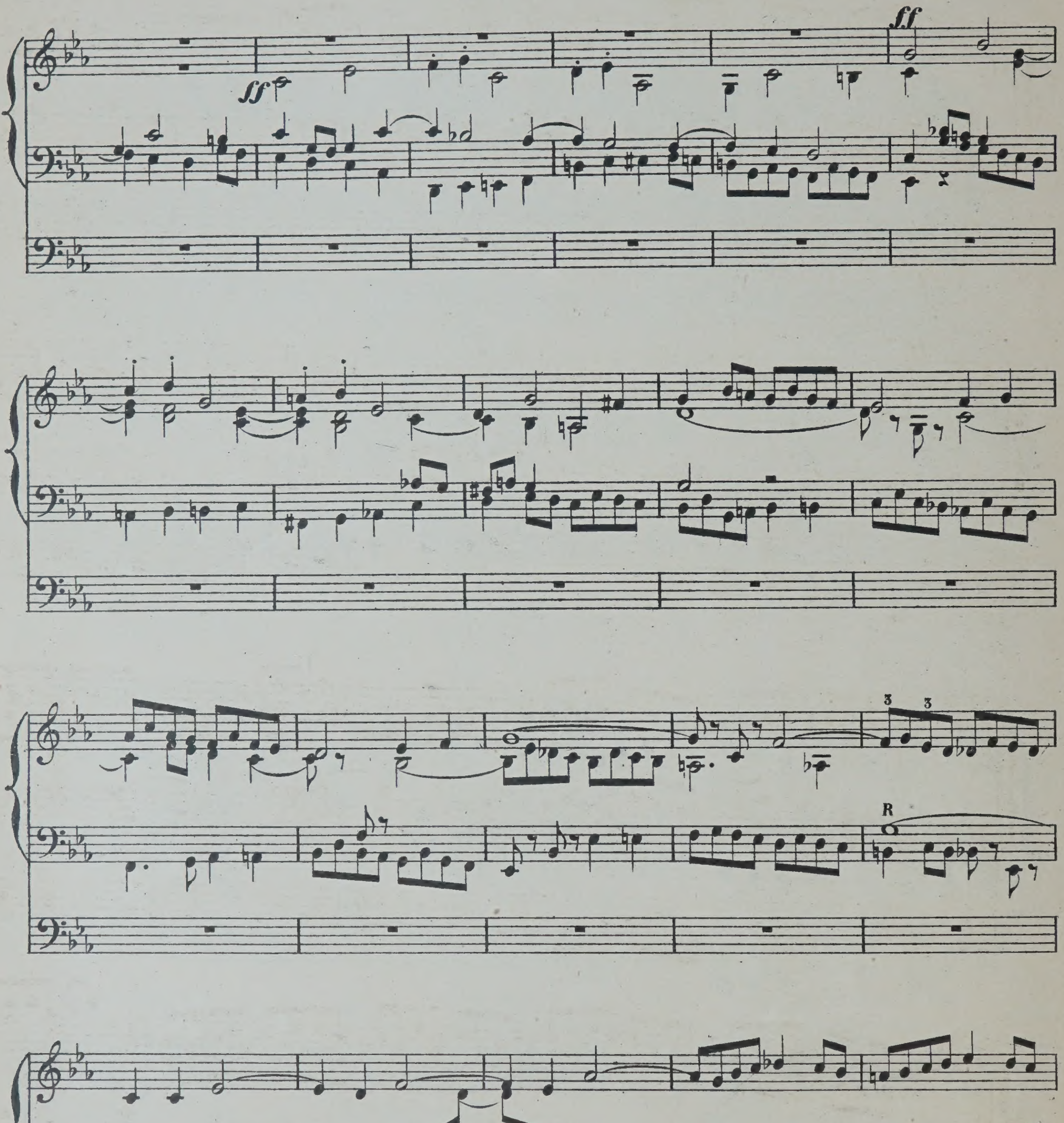
ff
R.H.
ff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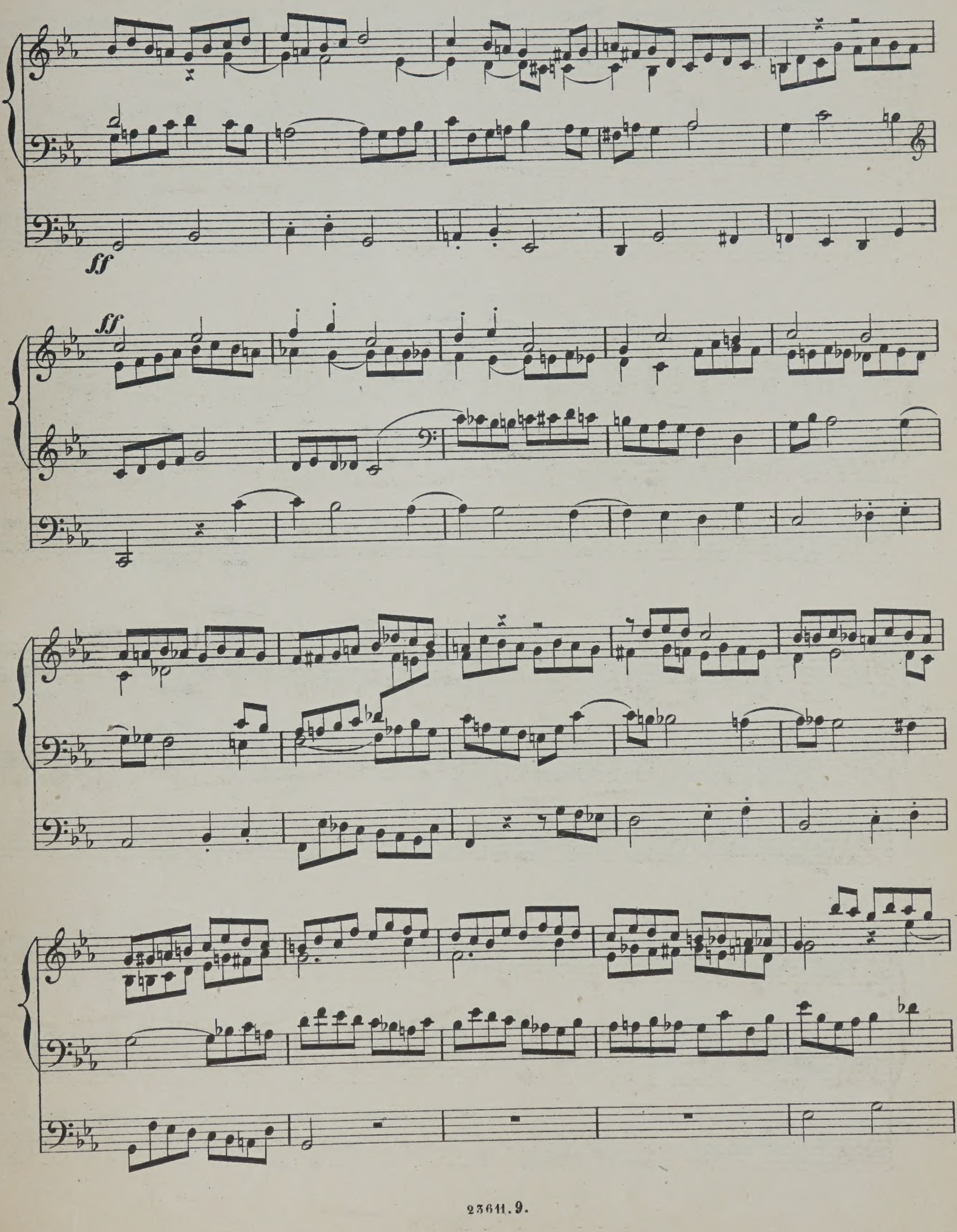
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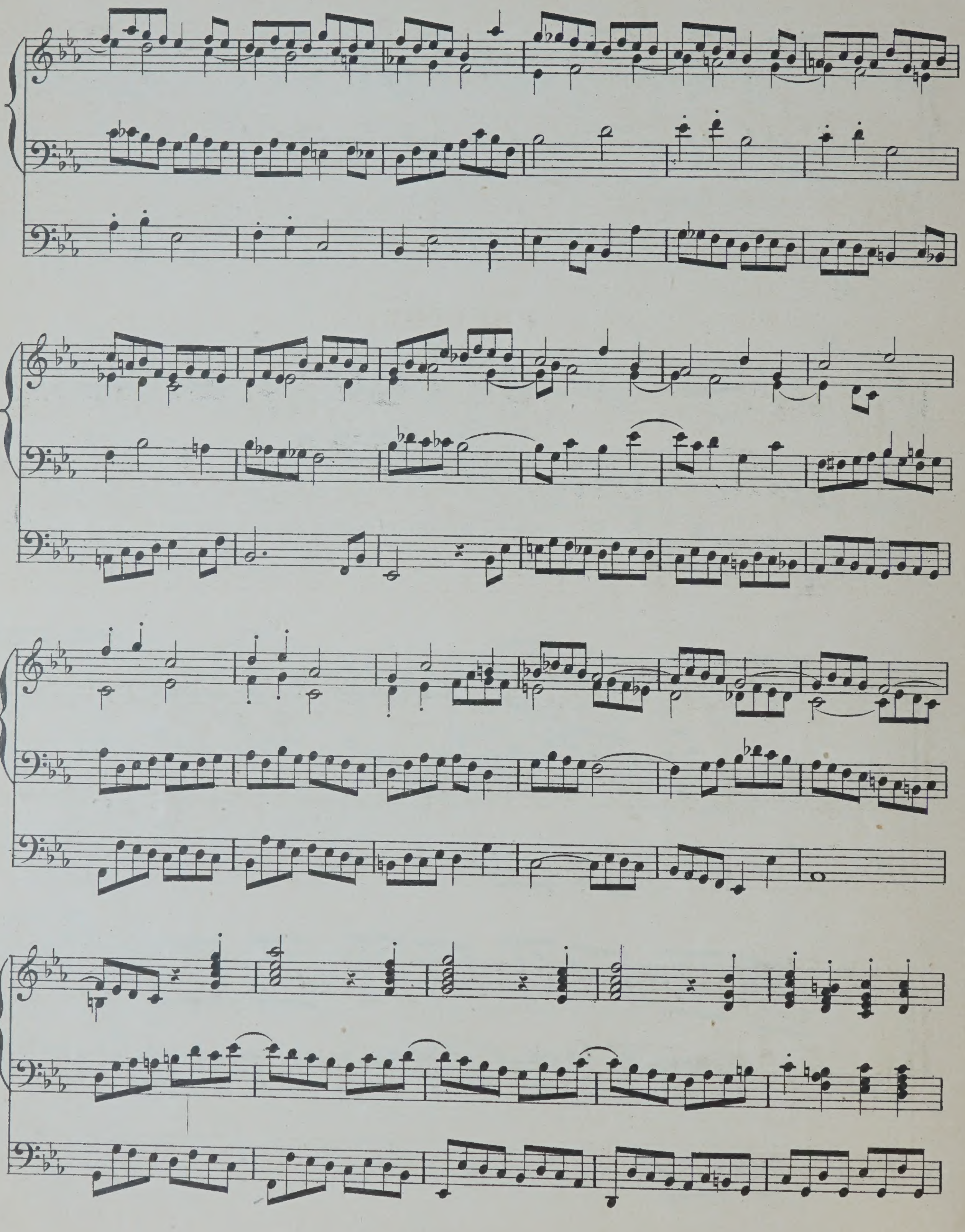
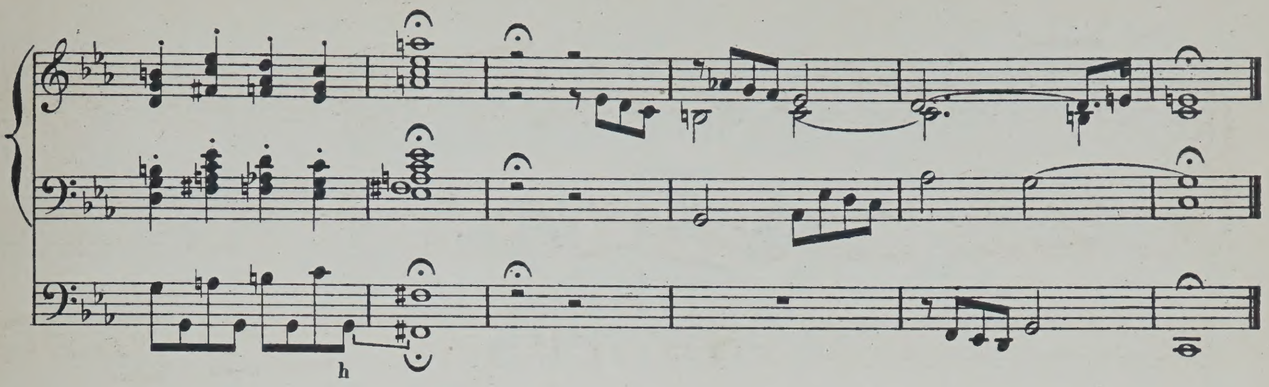
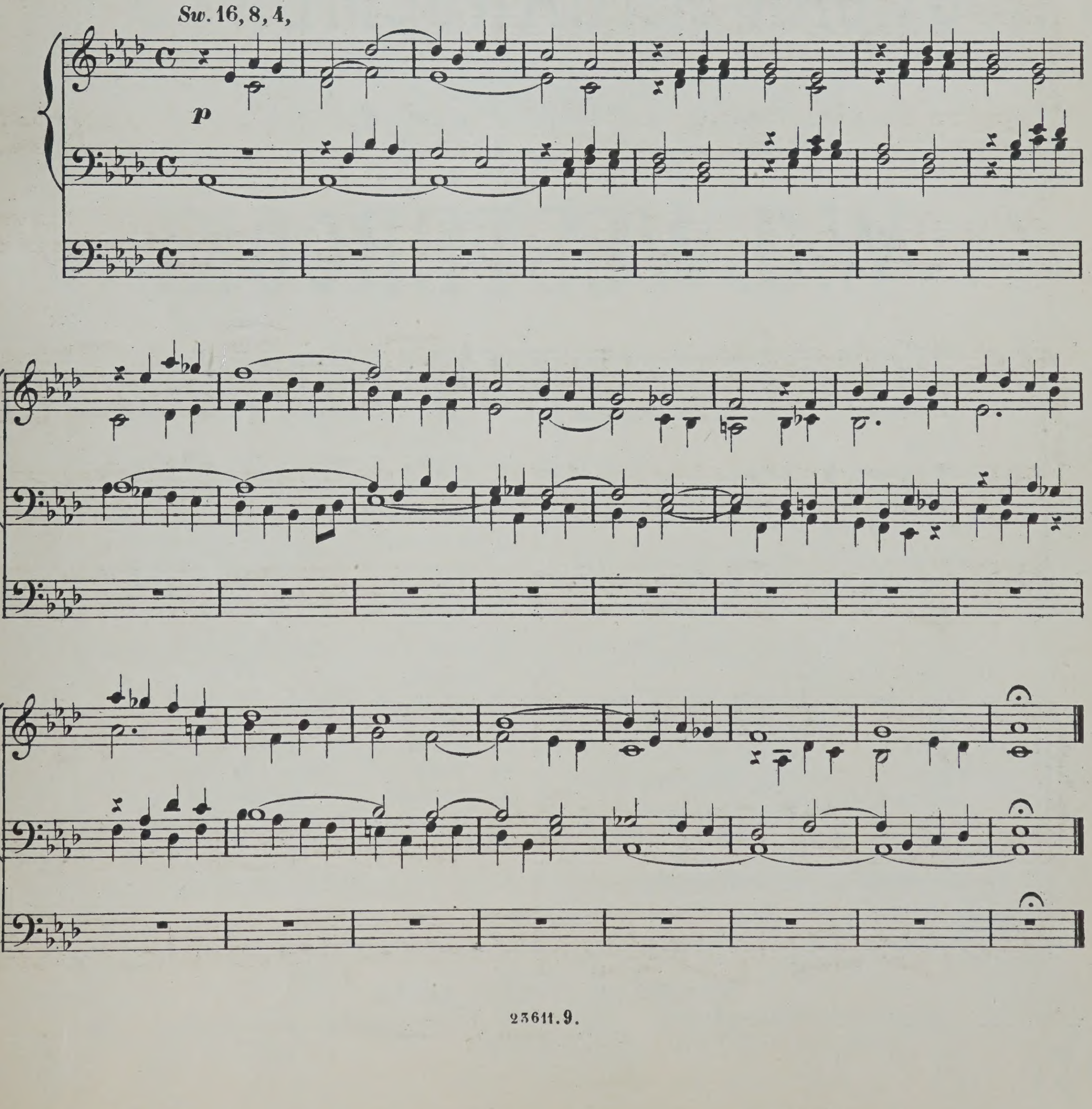




PRELUDE.



NEW
ORGAN ARRANGEMENTS

BY

W. J. WESTBROOK

No. 1. *Neukomm, Ch. S.* Chorus „ Le Jour s'éteint", from Hymne de la nuit.
„ 2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
„ 3. *Kalkbrenner, F.* Andante.
„ 4. *Neukomm, Ch. S.* „Solo: Ces flots d'or", from Hymne de la nuit.
„ 5. *Rheinberger, J.* „Requiem aeternam dona eis Domine", from Requiem, Op. 60.
„ 6. *Raff, J.* Festival-March, Op. 139.
„ 7. *Ascher, J.* The Queen's March, Op. 62.
„ 8. *Gounod, Ch.* Elegy.
„ 9. *Vieuxtemps H.* Romance, Op. 40, No. 1.
„ 10. *Ascher, J.* Contemplation, Op. 54, No. 1.
„ 11. *Merkel, G.* Adagio, Op. 51.
„ 12. *Wagner, R.* Walther's Prize Song, from „The Mastersingers".
13. *Wagner, R.* Quintet of from „The Mastersingers".
„ 14. *Goltermann, G.* Heroic March, Op. 73.
„ 15. *Schubert Fr.* Ave Maria, Hymne to the Virgin.
No 16. *Leybach, J.* Meditation and Prayer.
„ 17. *Leybach, J.* Pastorale and Idylle.
„ 18. *Leybach, J.* Evening Prayer, Andante religioso.
„ 19. *Leybach, J.* Andante con espressione.
„ 20. *Donizetti, G.* Ave Maria, Offertoire..
„ 21. *Beethoven, L.* Violin-Concerto, Larghetto.
„ 22. *Mendelssohn, F.* Violin-Concerto, Andante.
„ 23. *Stradella, A.* Pietà Signore, Air d'Eglise.
„ 24. *Viotti, J. B.* Adagio from 22nd Violin-Concerto.
„ 25. *Bach, J. S.* Cradle-Song, from Christmas Oratorio.
„ **26.** ***Ascher, J.*** **Fanfare.**
„ **27.** ***Giordani, T.*** **Caro mio ben.**
„ **28.** ***Rossini, G.*** **La Charité.**
„ **29.** ***David, Fél.*** **Hymne à la nuit.**
„ **30.** ***Svendsen, J. S.*** **Romance op. 26.**
„ **31.** ***Rubinstein, A.*** **Allegro moderato.**

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CHURCH AND CONCERT PURPOSES.

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BY
J. LEMMENS.

NEW EDITION, ADAPTED TO ENGLISH ORGANS
BY
W. T. BEST.

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» 8.	Lauda Sion	2/6
» 9.	Introduction and Fugue in C-min.	2/6
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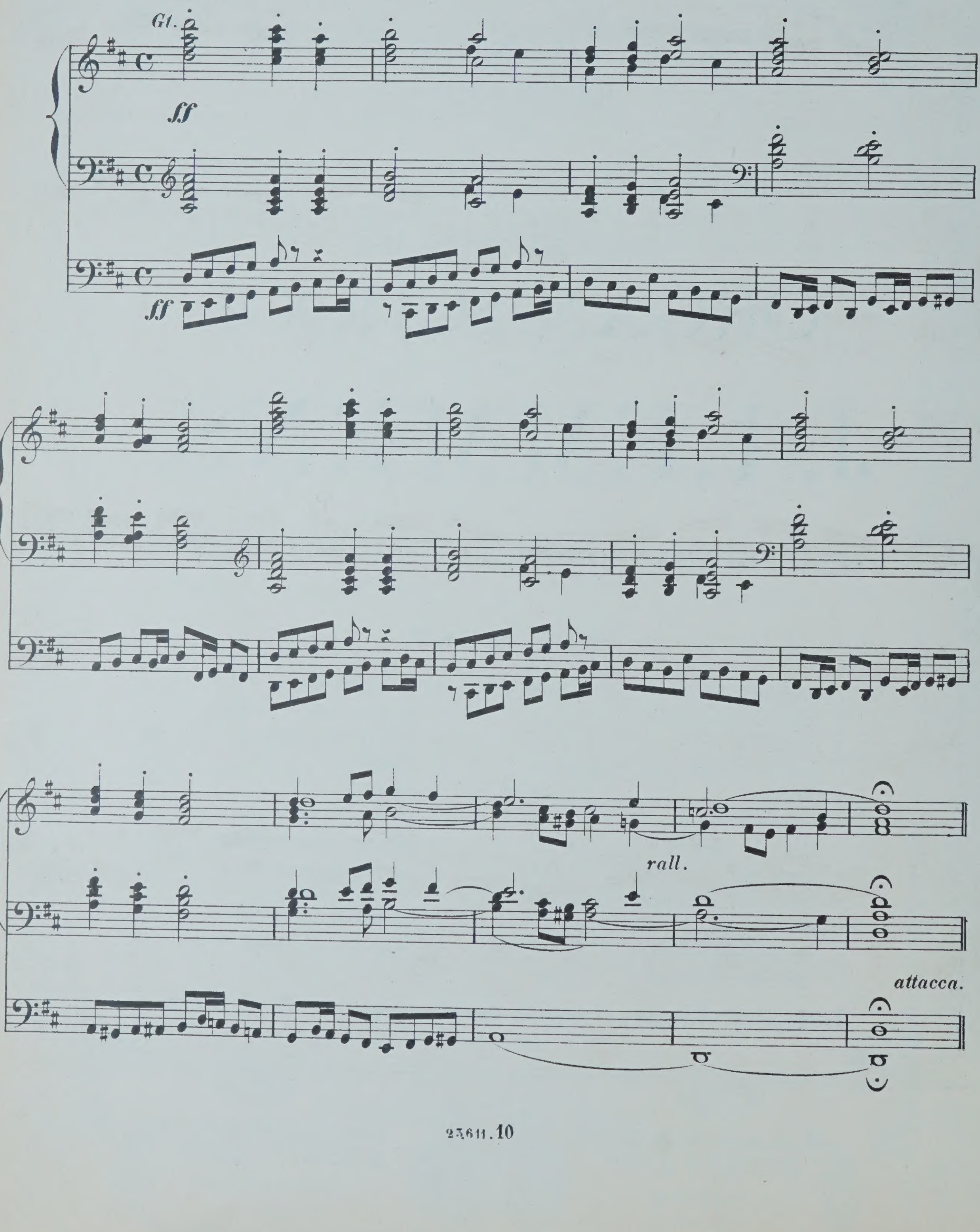
„Ite missa est."

Maestoso.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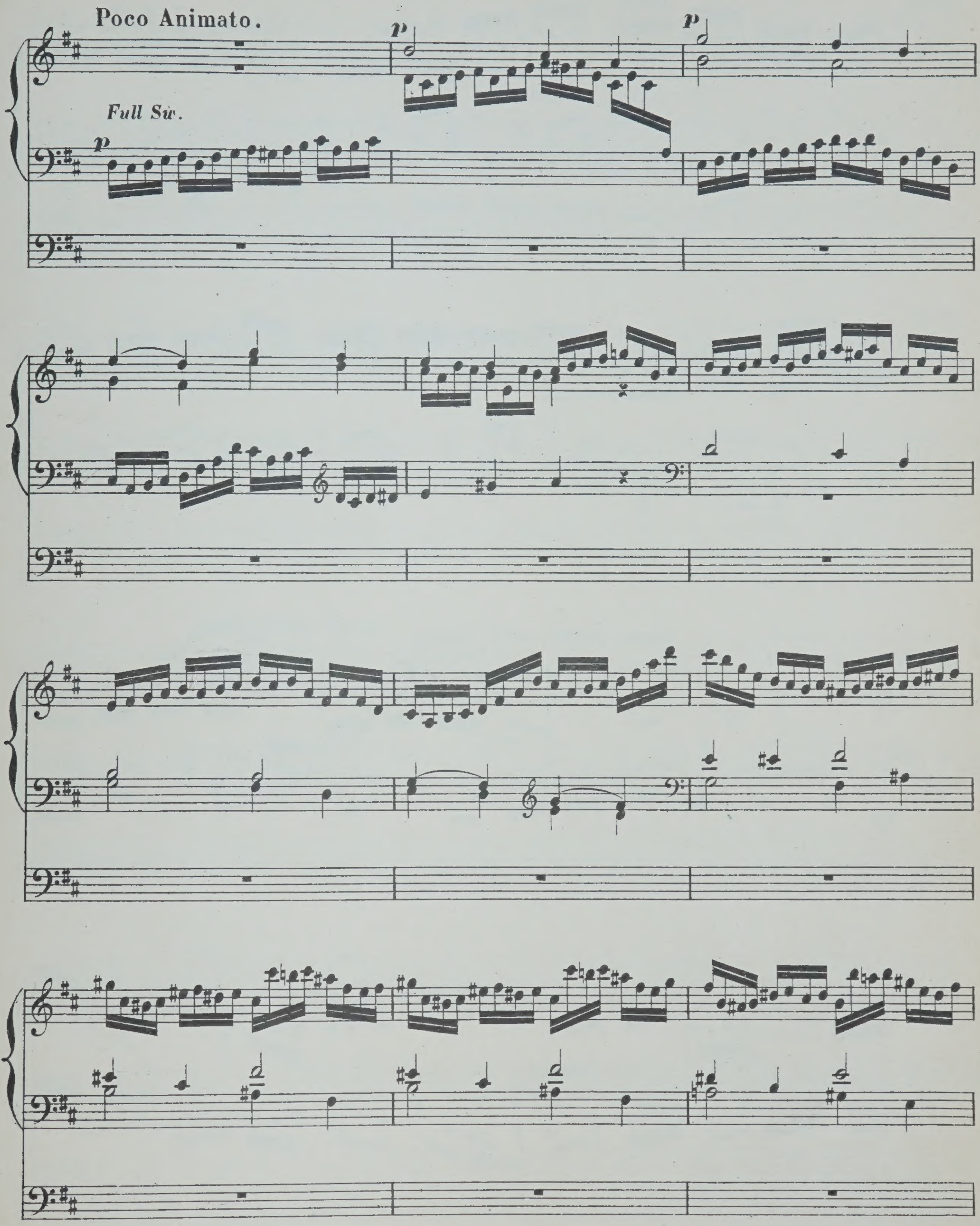
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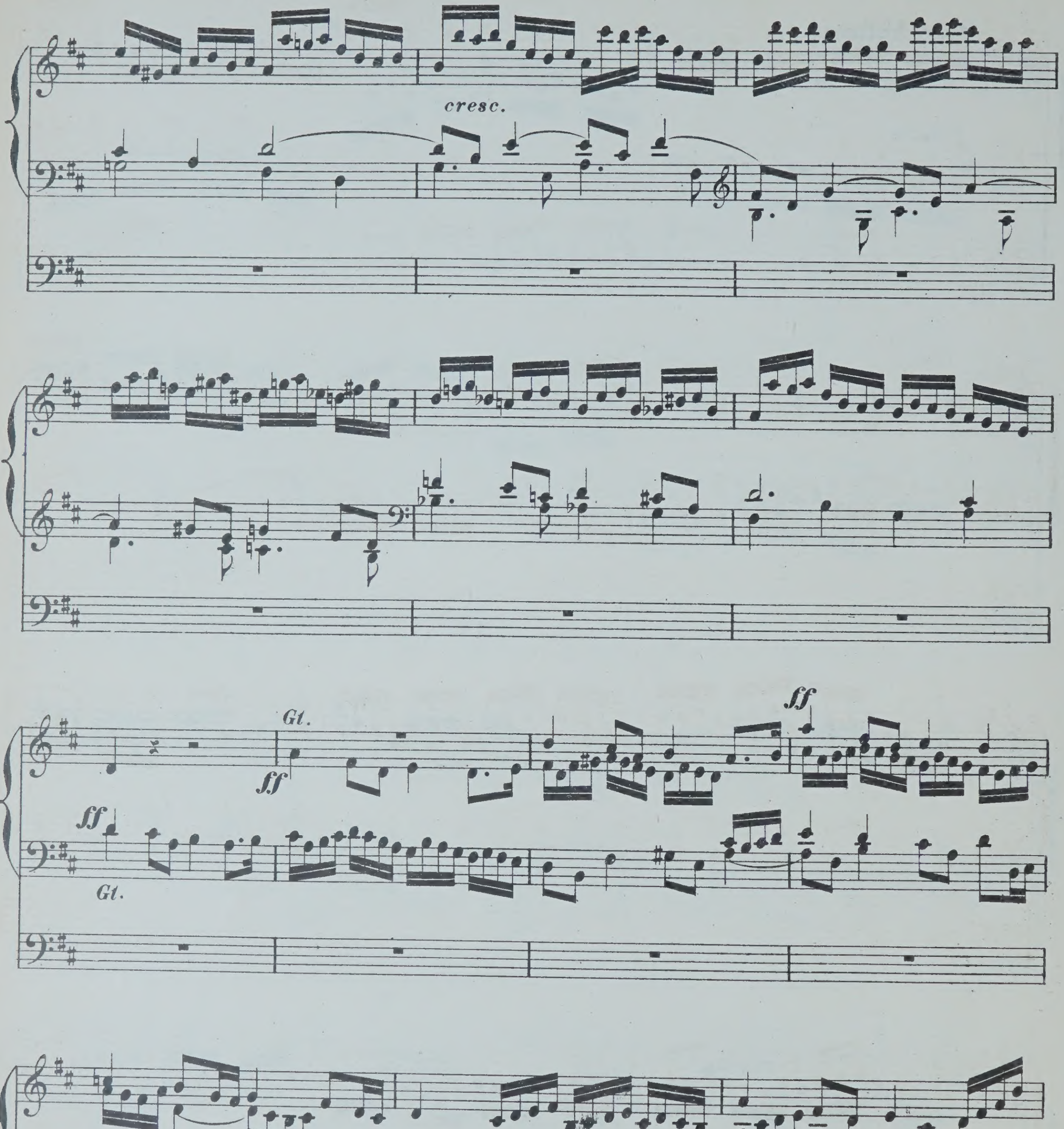
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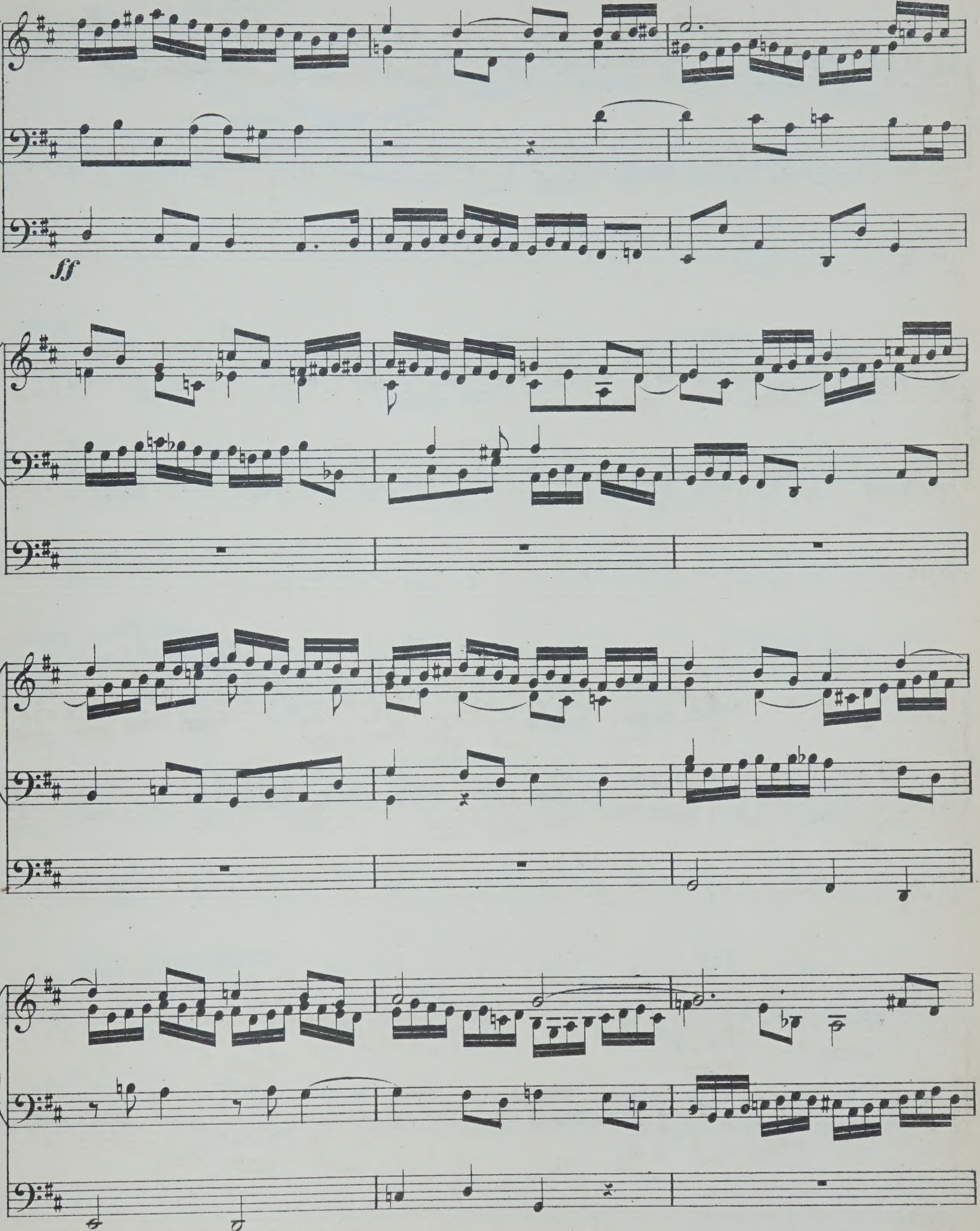
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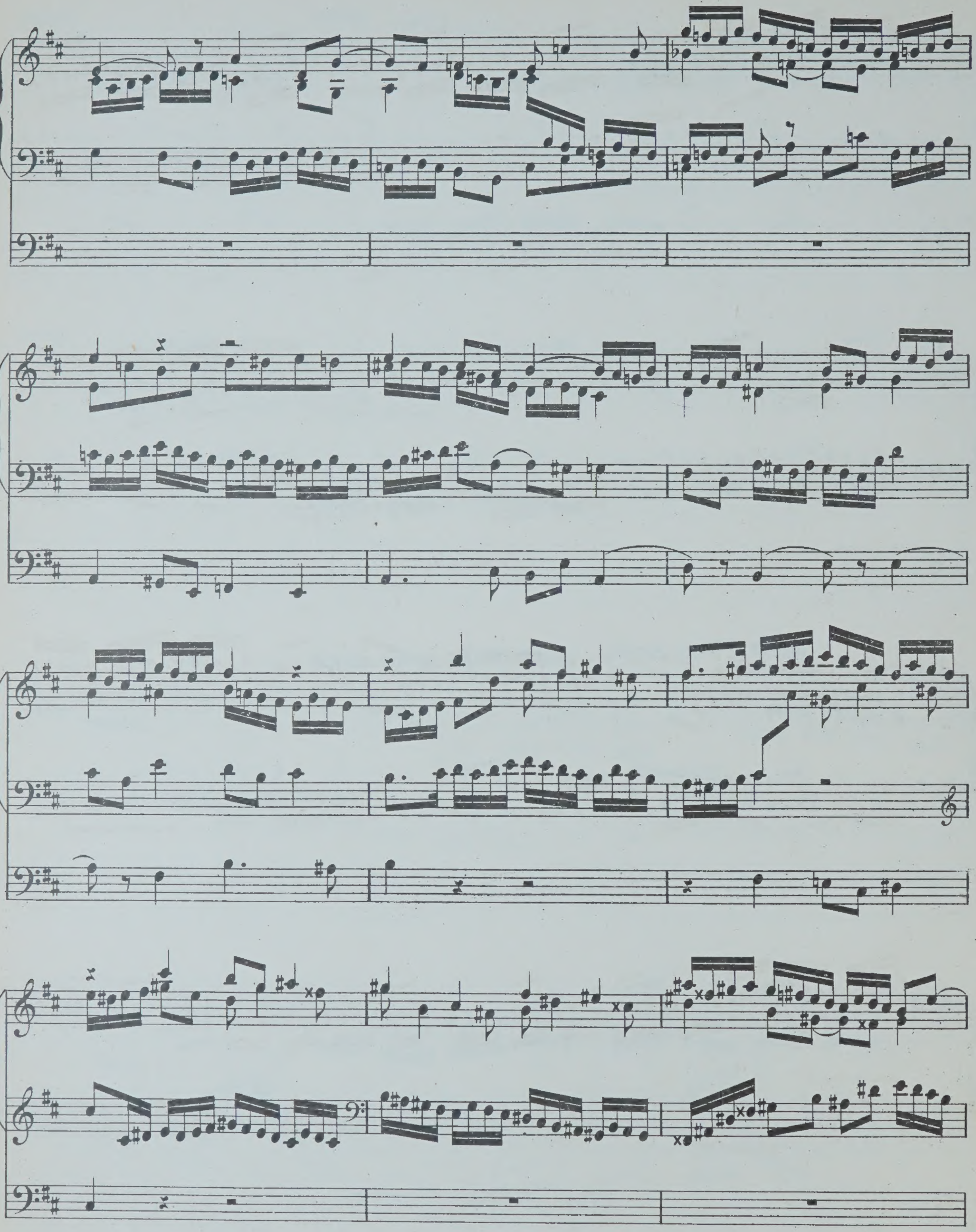

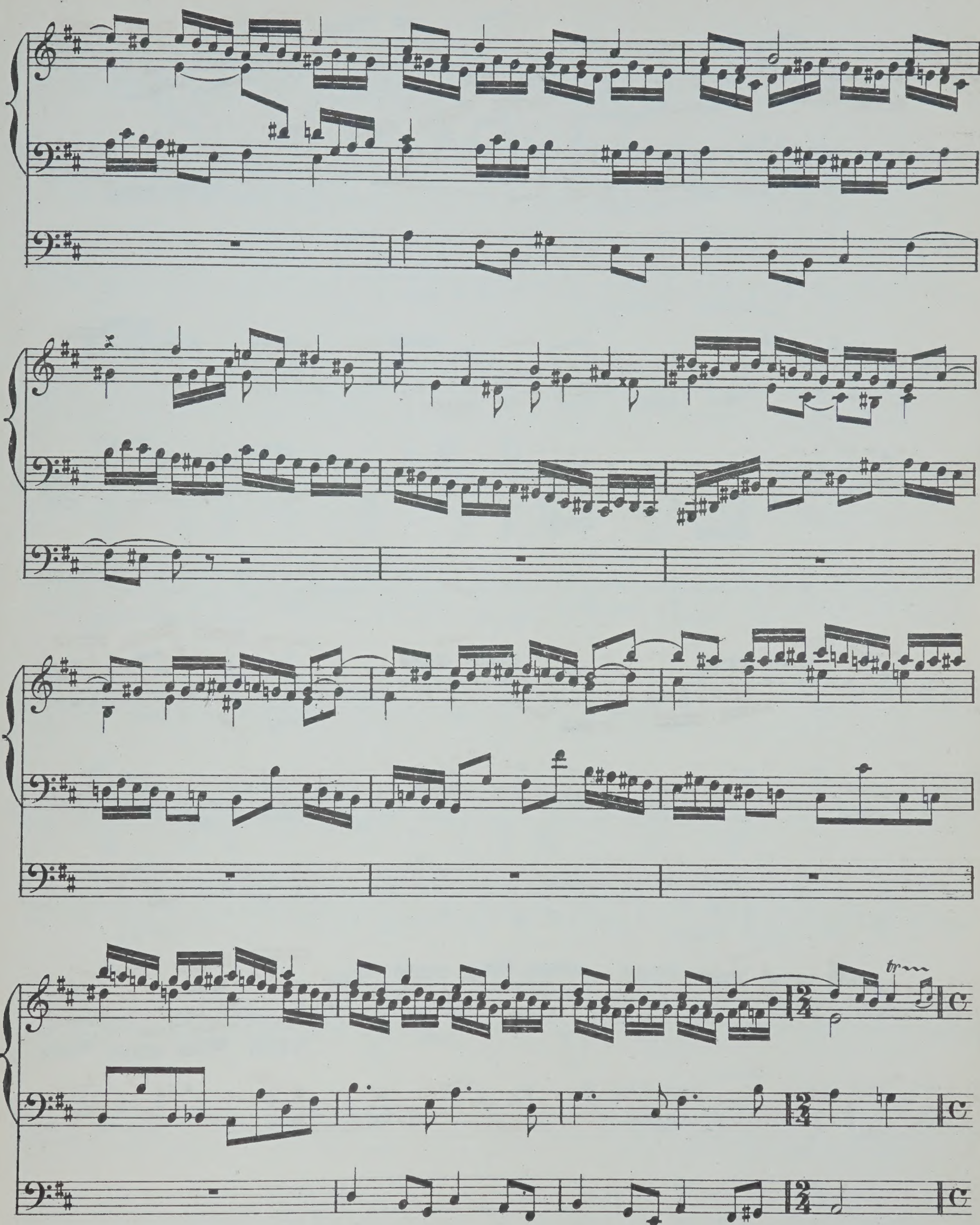
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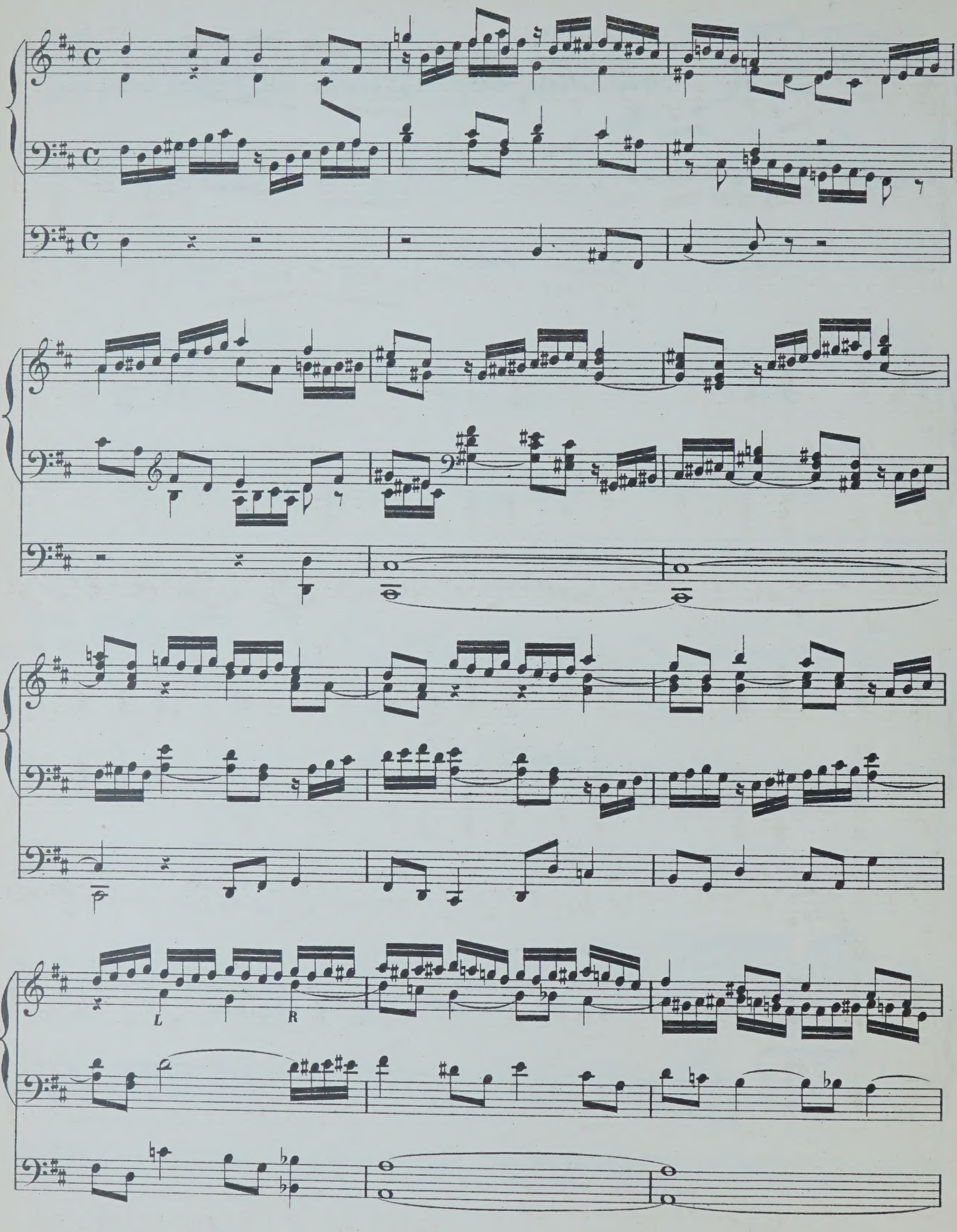
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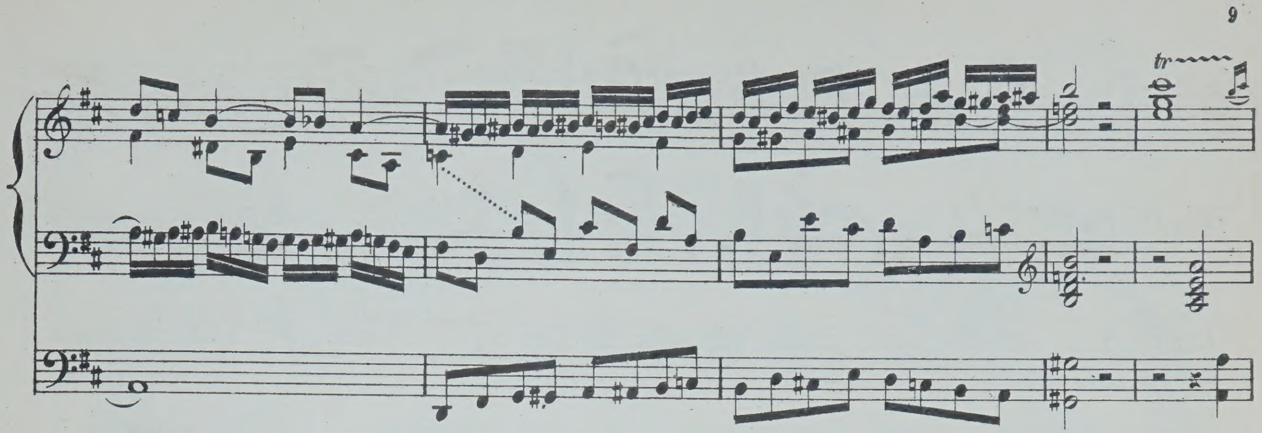
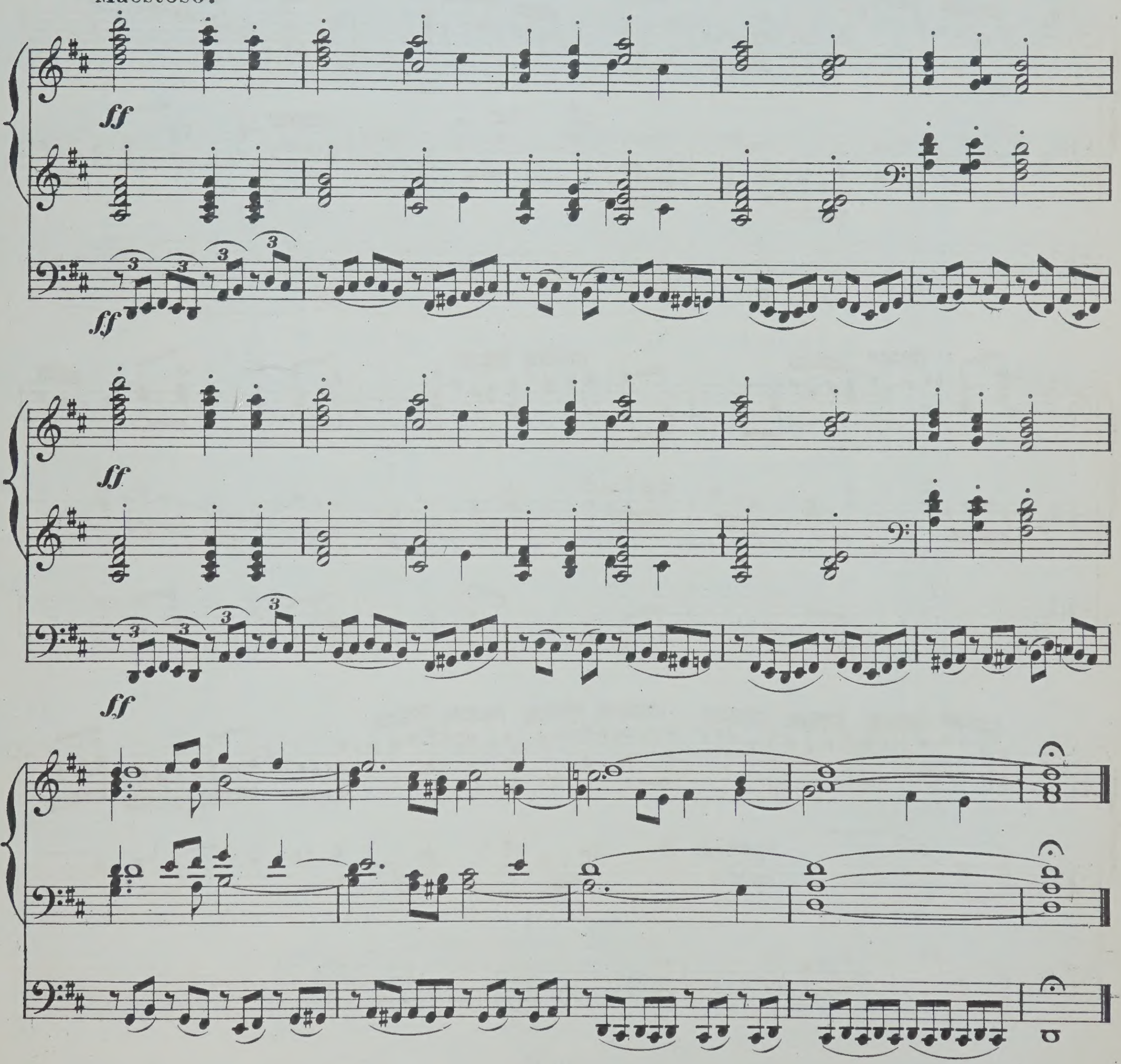


Maestoso.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TRANSCRIPTIONS
DE
MORCEAUX CHOISIS
POUR
ORGUE
PAR
W. J. WESTBROOK

N°1,	Adam, A.	Cantique de Noël	2/6
„ 2,	Gounod, Ch.	Nazareth	3/
„ 3,	Ketterer, E.	Marche solennelle, OP. 204.	4/-
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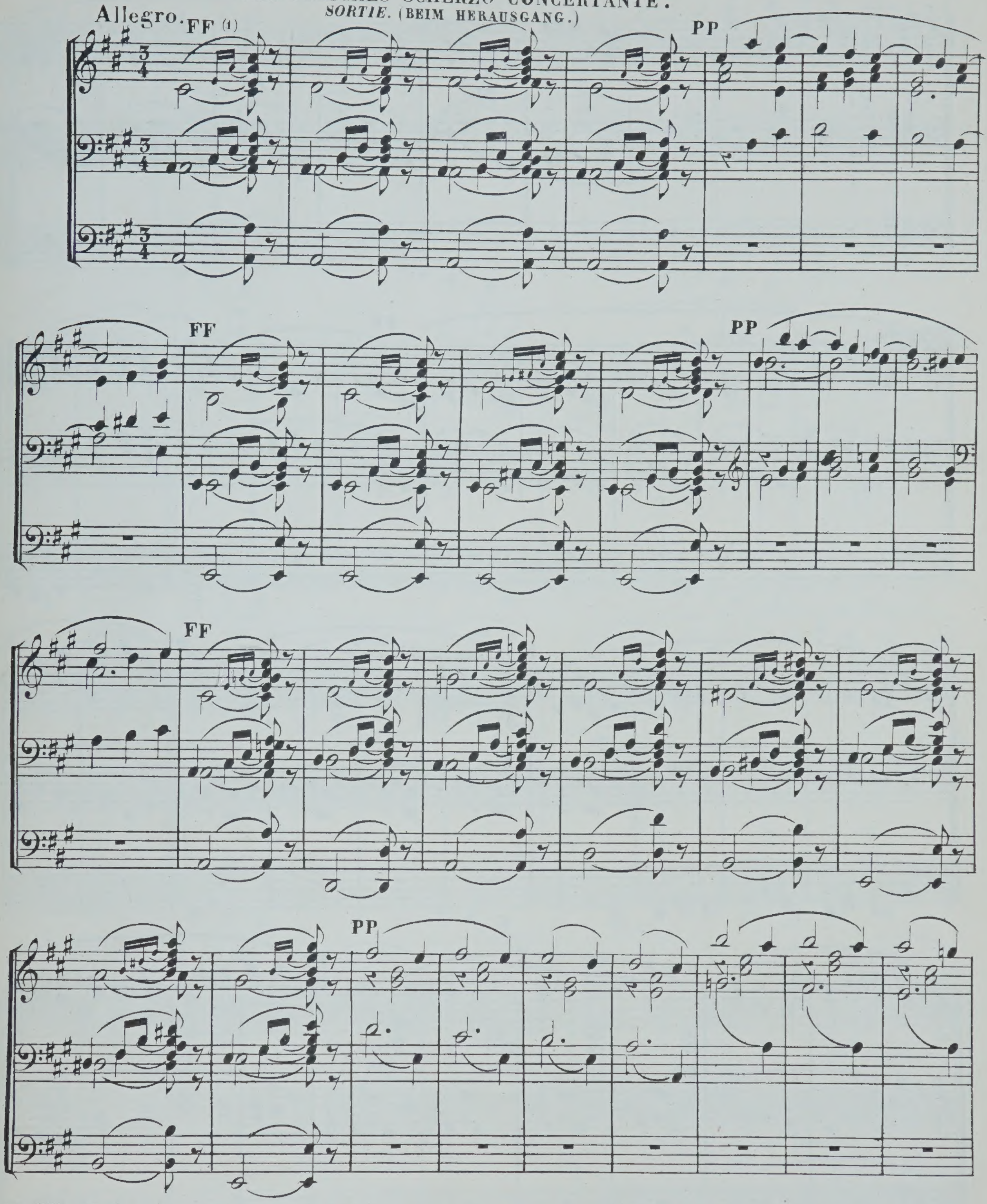

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(1) FF. Clavier du grand orgue. Grand jeu.
PP. Clavier du second orgue. Tous les jeux de fond 8 et 4 pieds.
P. Clavier de l'orgue expressif ou du positif. Jeux d'anches.

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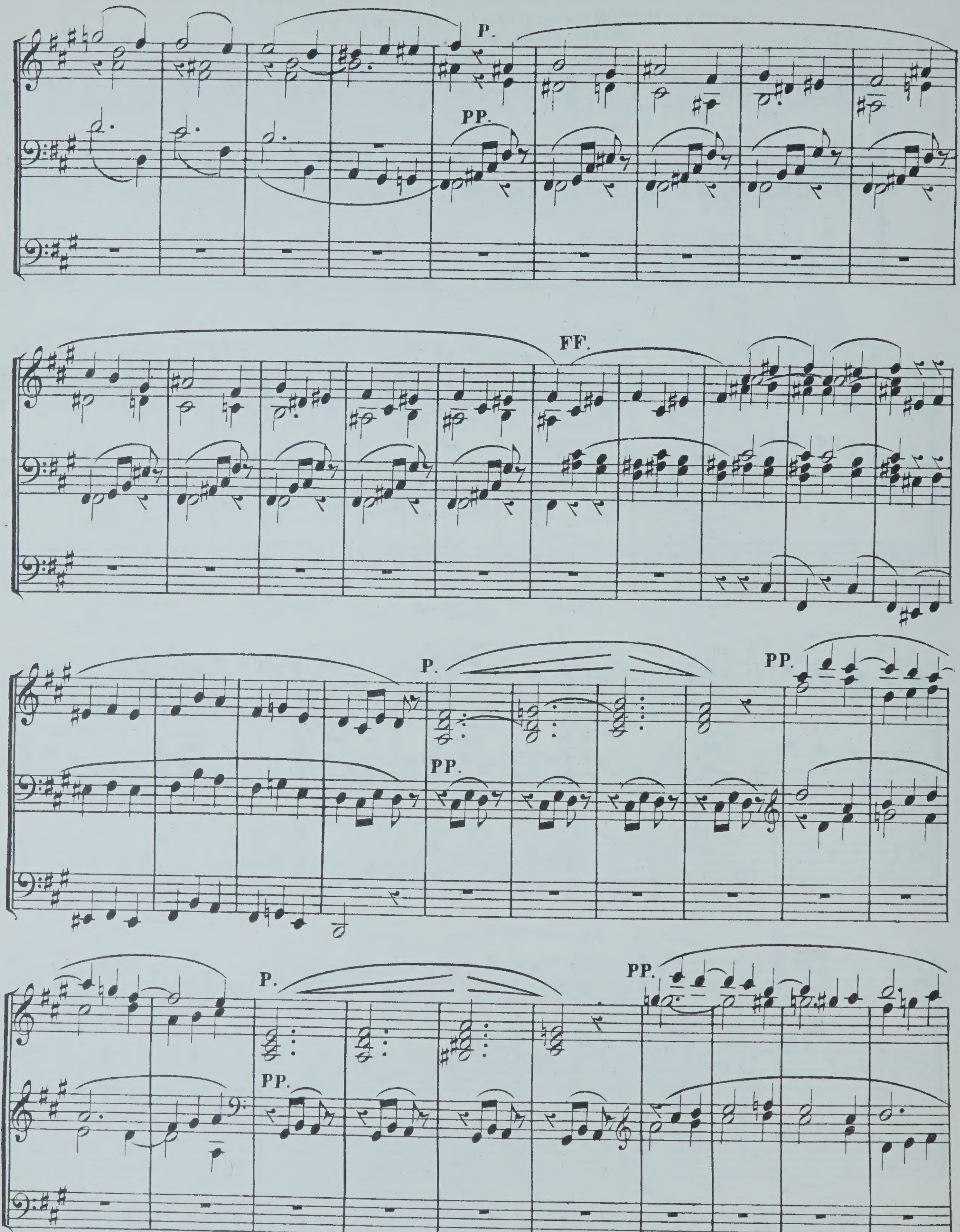
PP. Manual des Nebenwerkes. Alle Grundst: von 8 und 4 Fuss.
P. Manual des Orgue expressif od. des Positifs. Zungenstimmen.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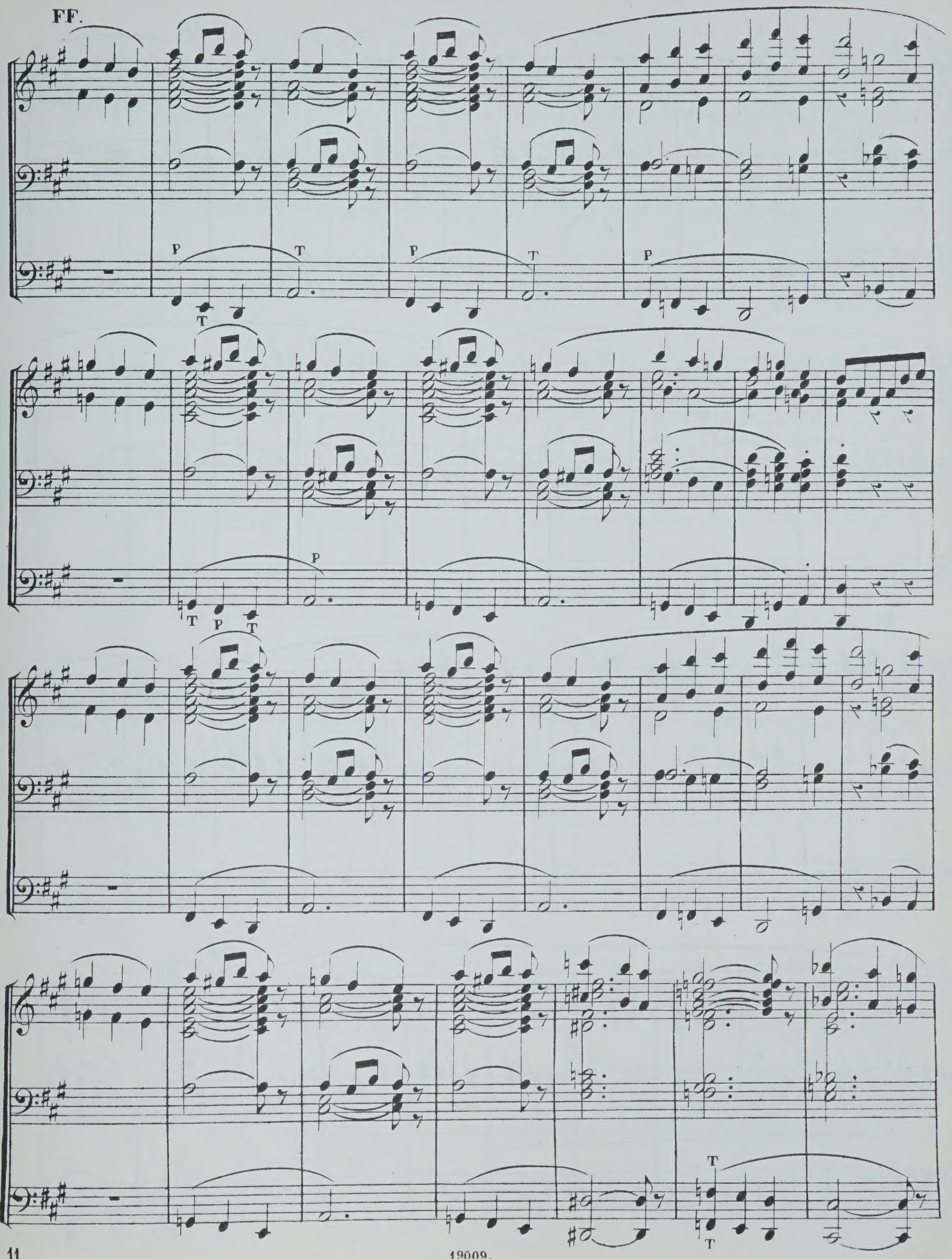
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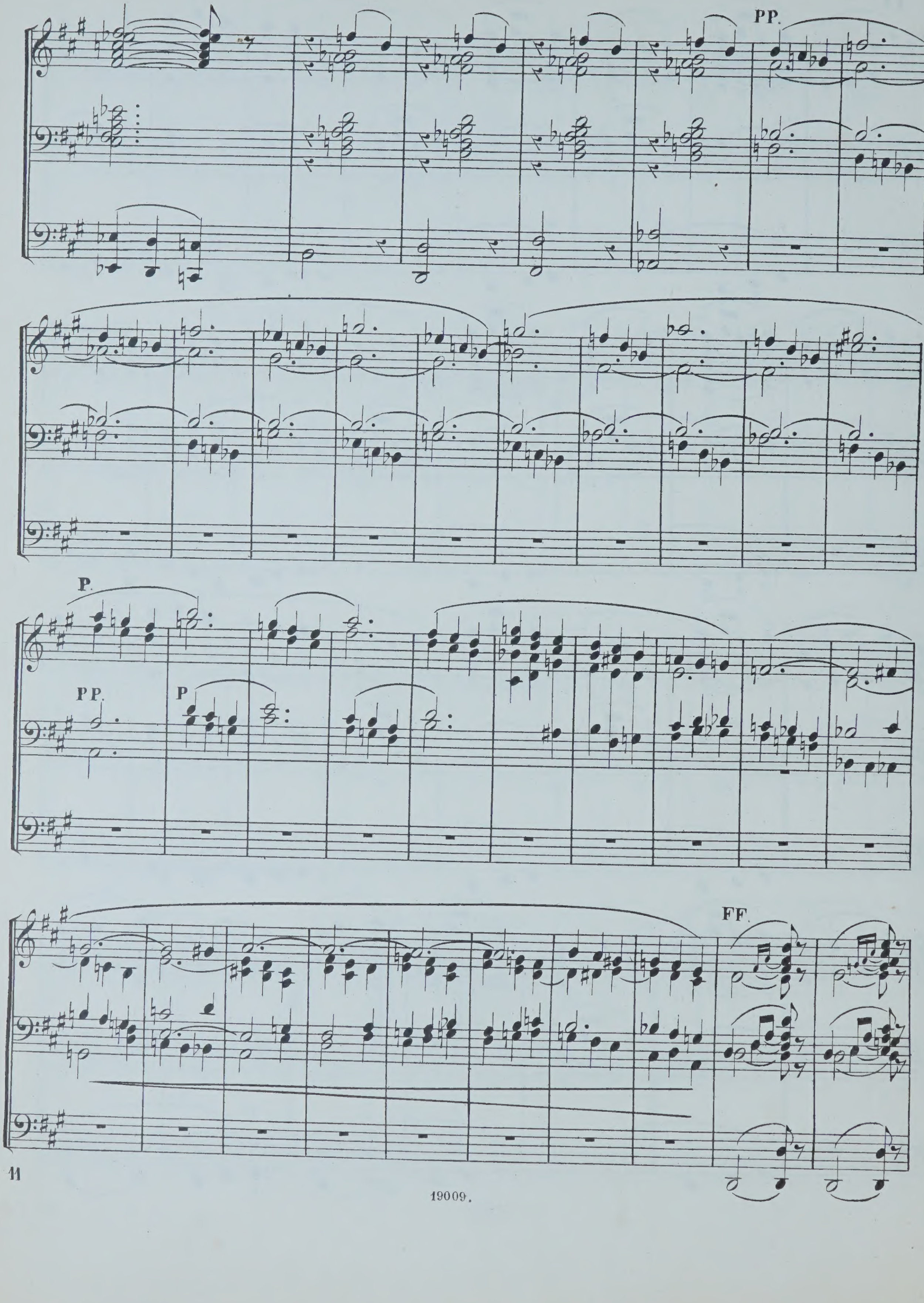
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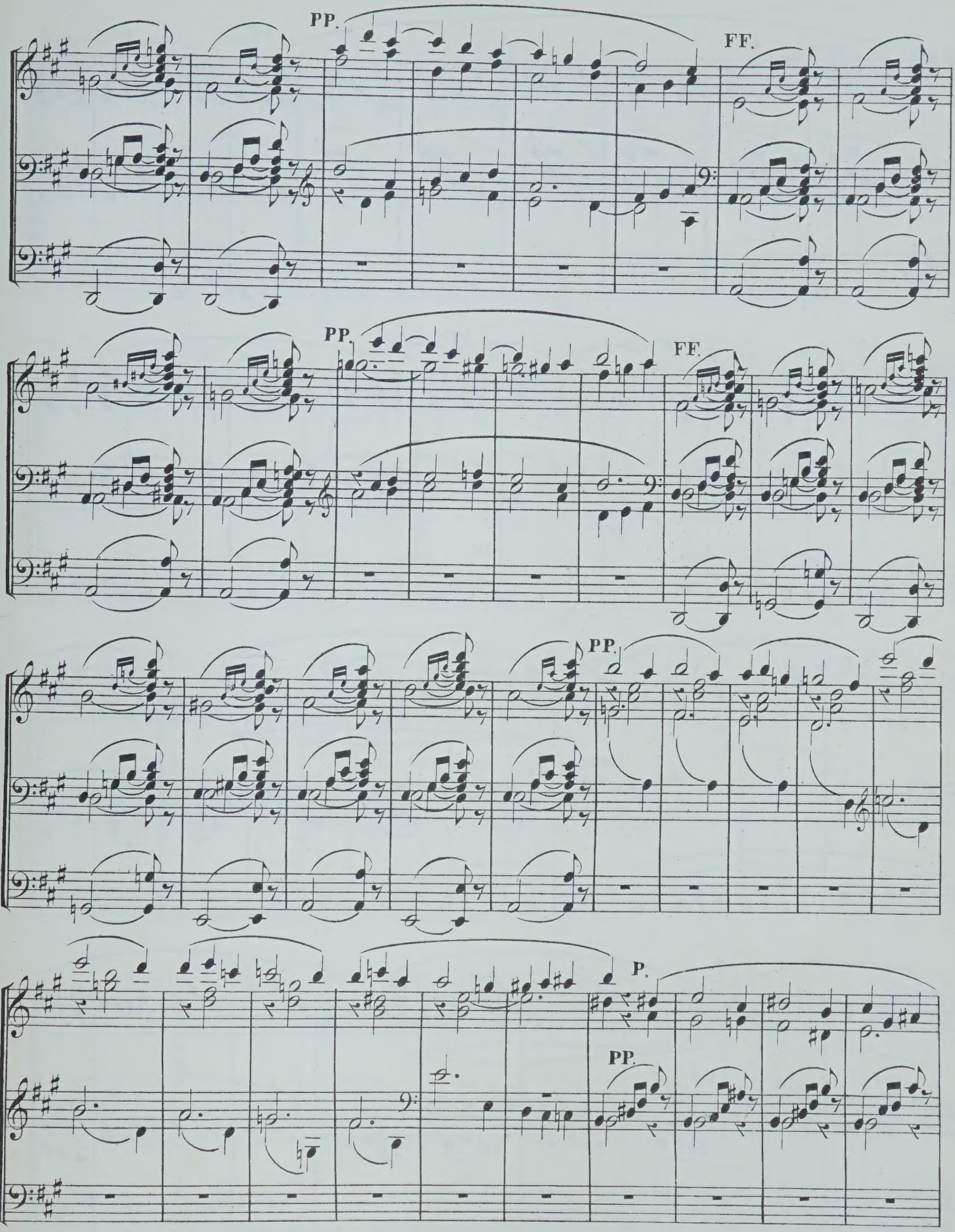
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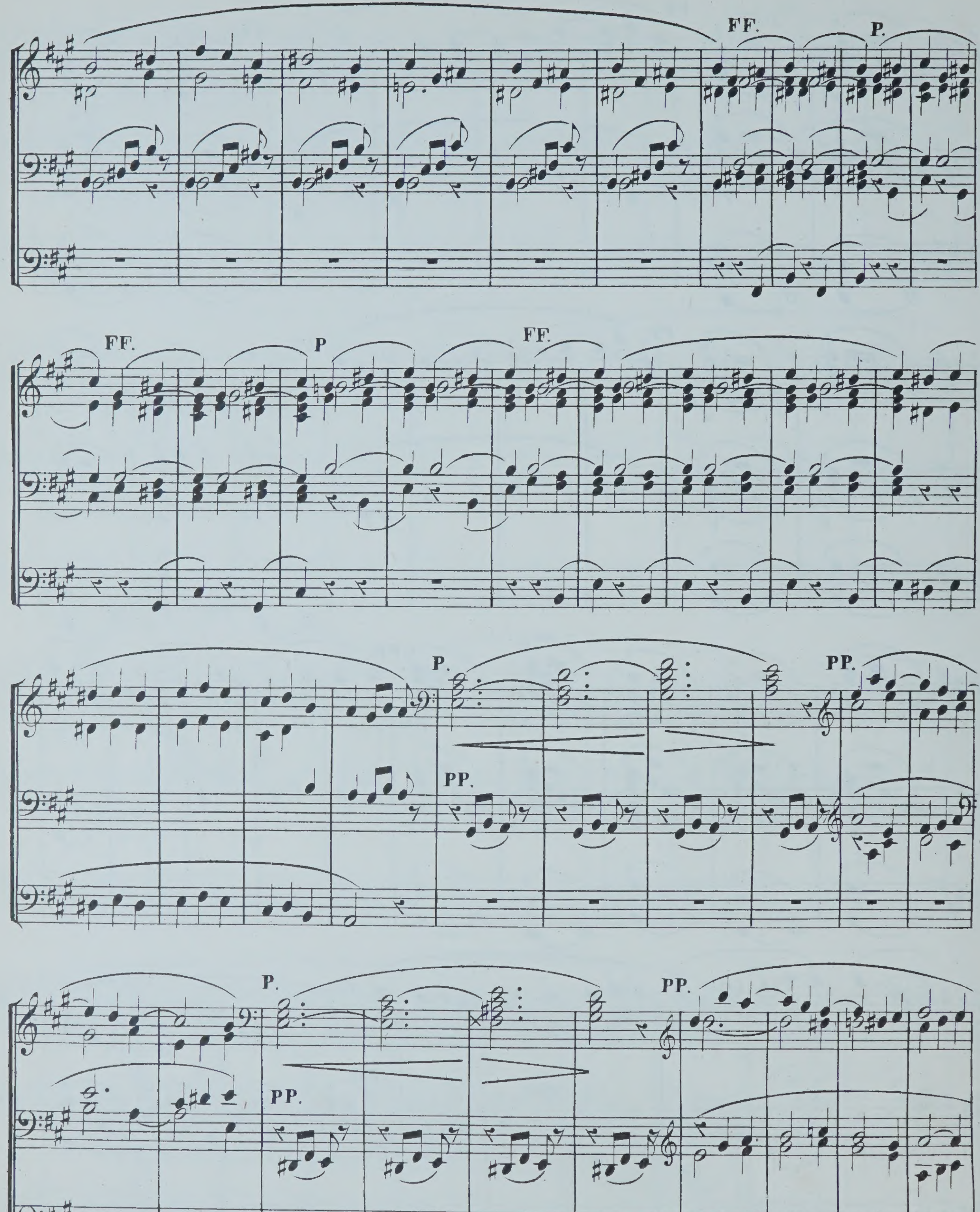
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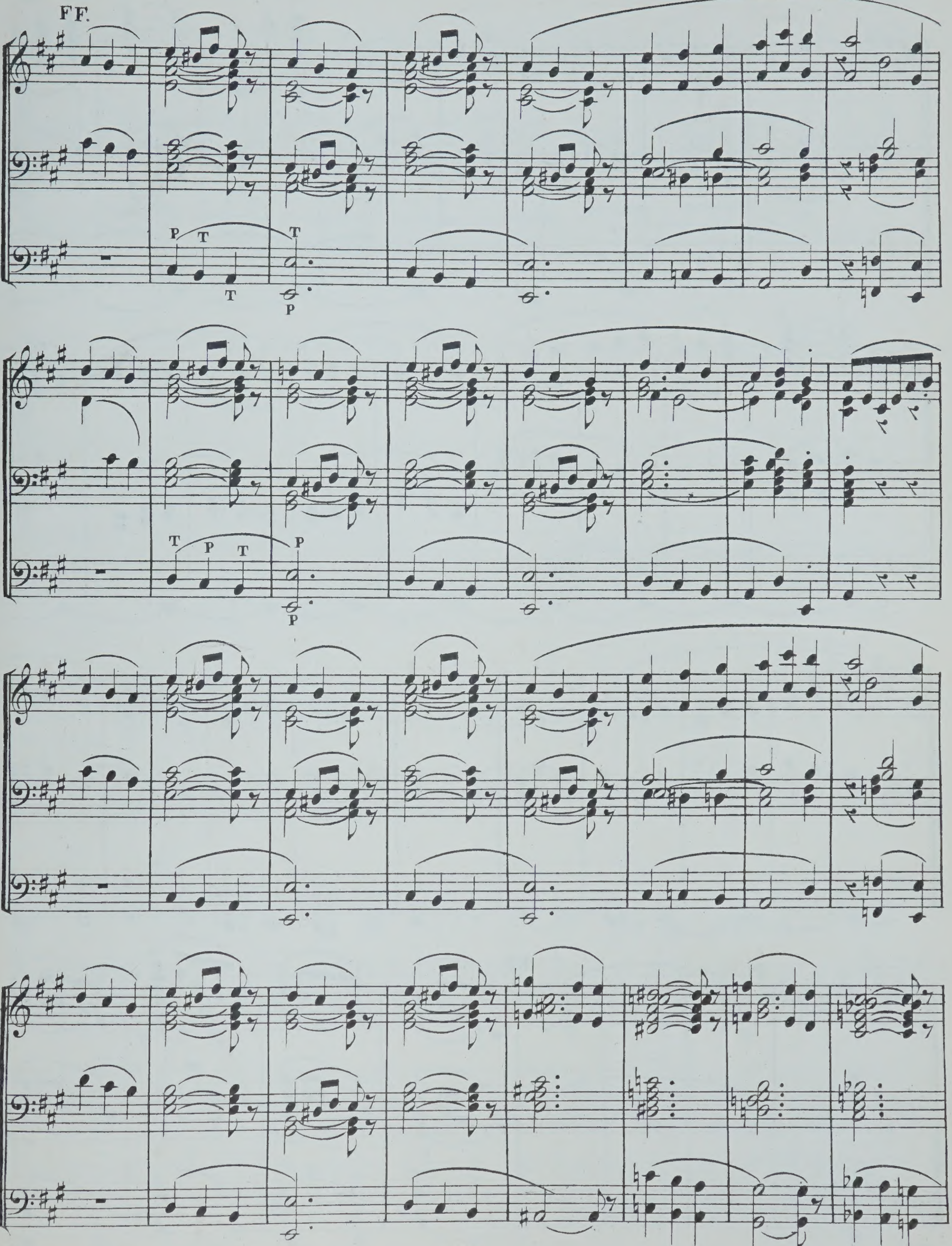
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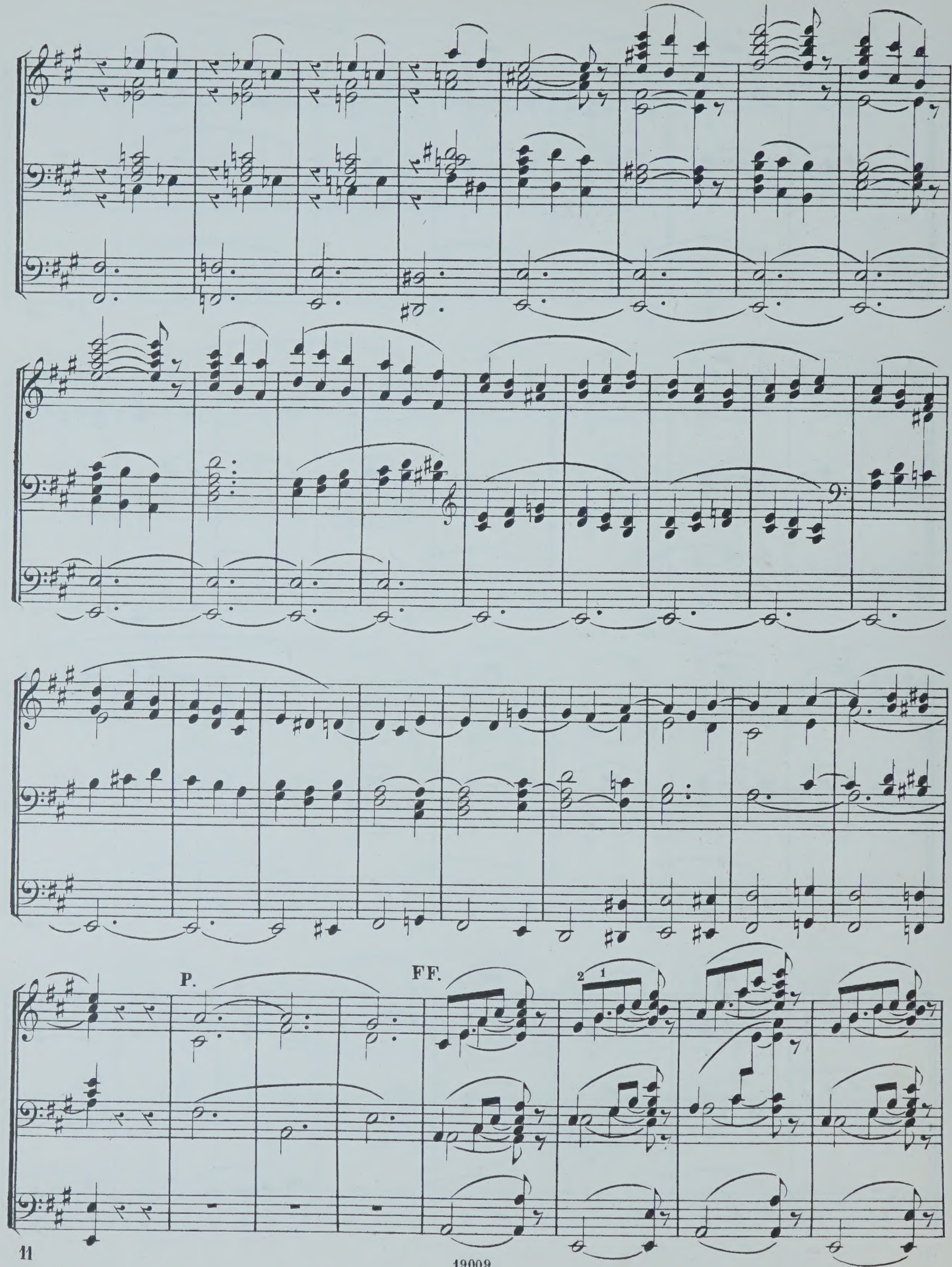
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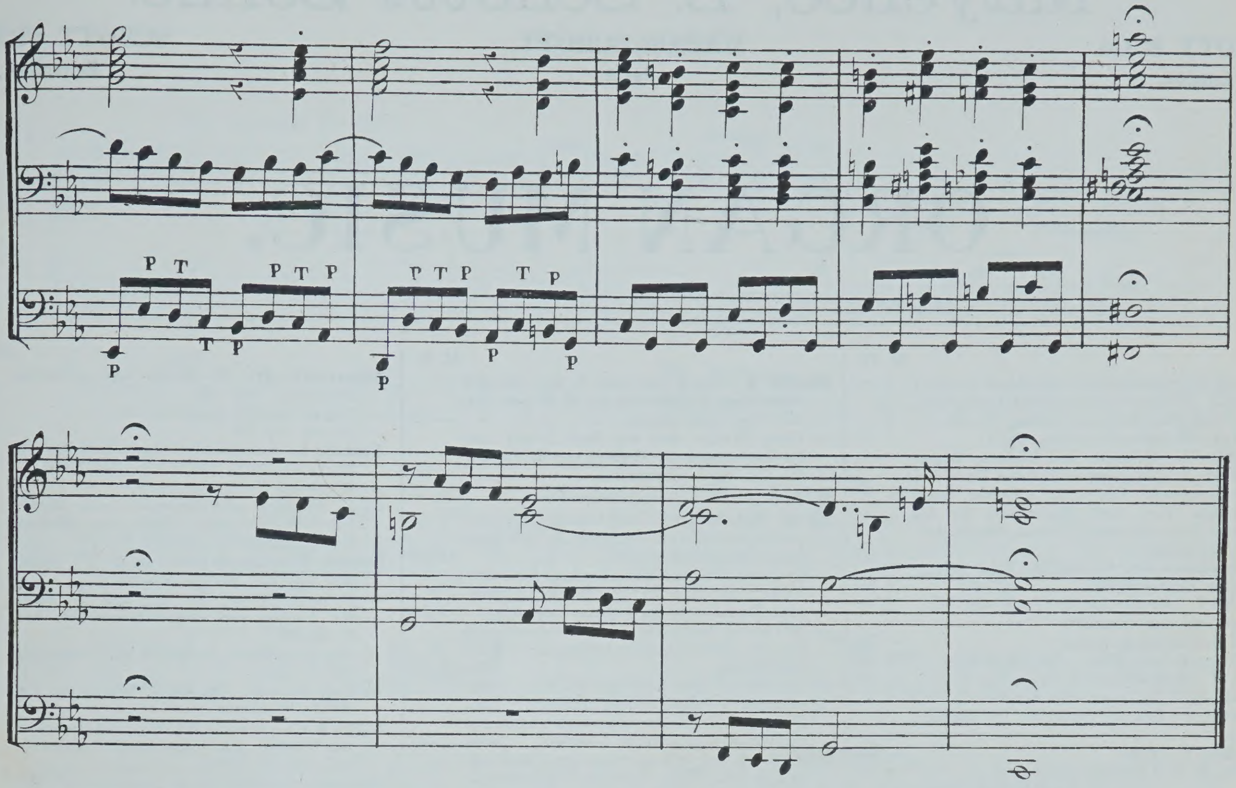
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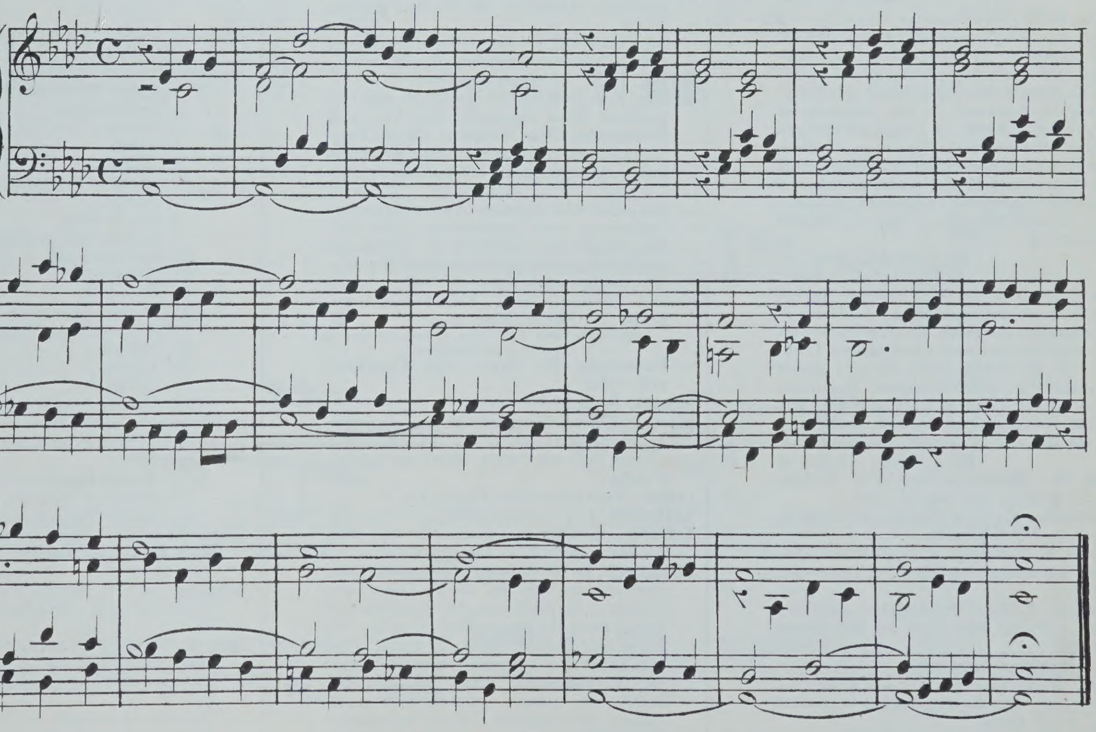
Prélude.
Vorspiel.



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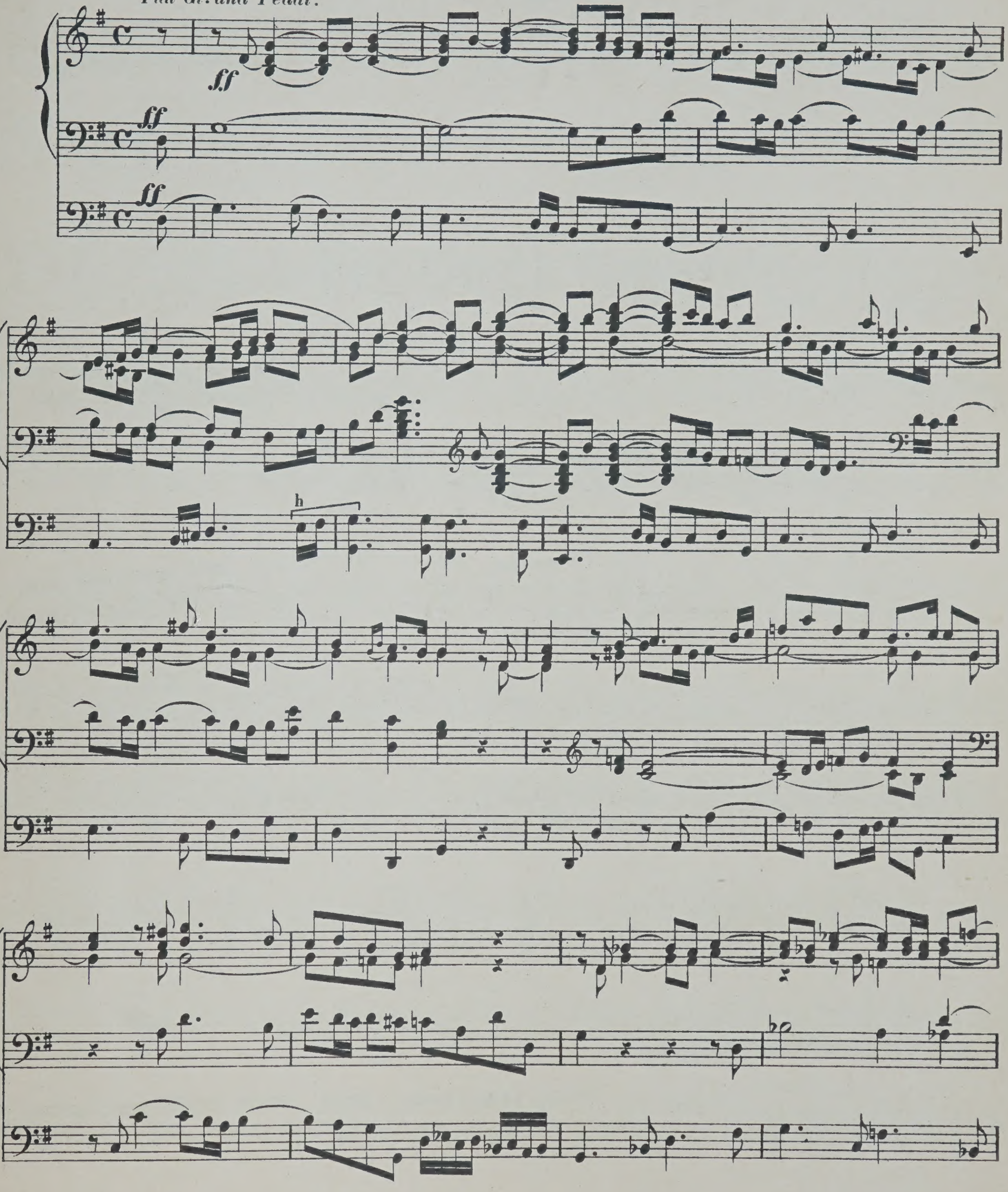
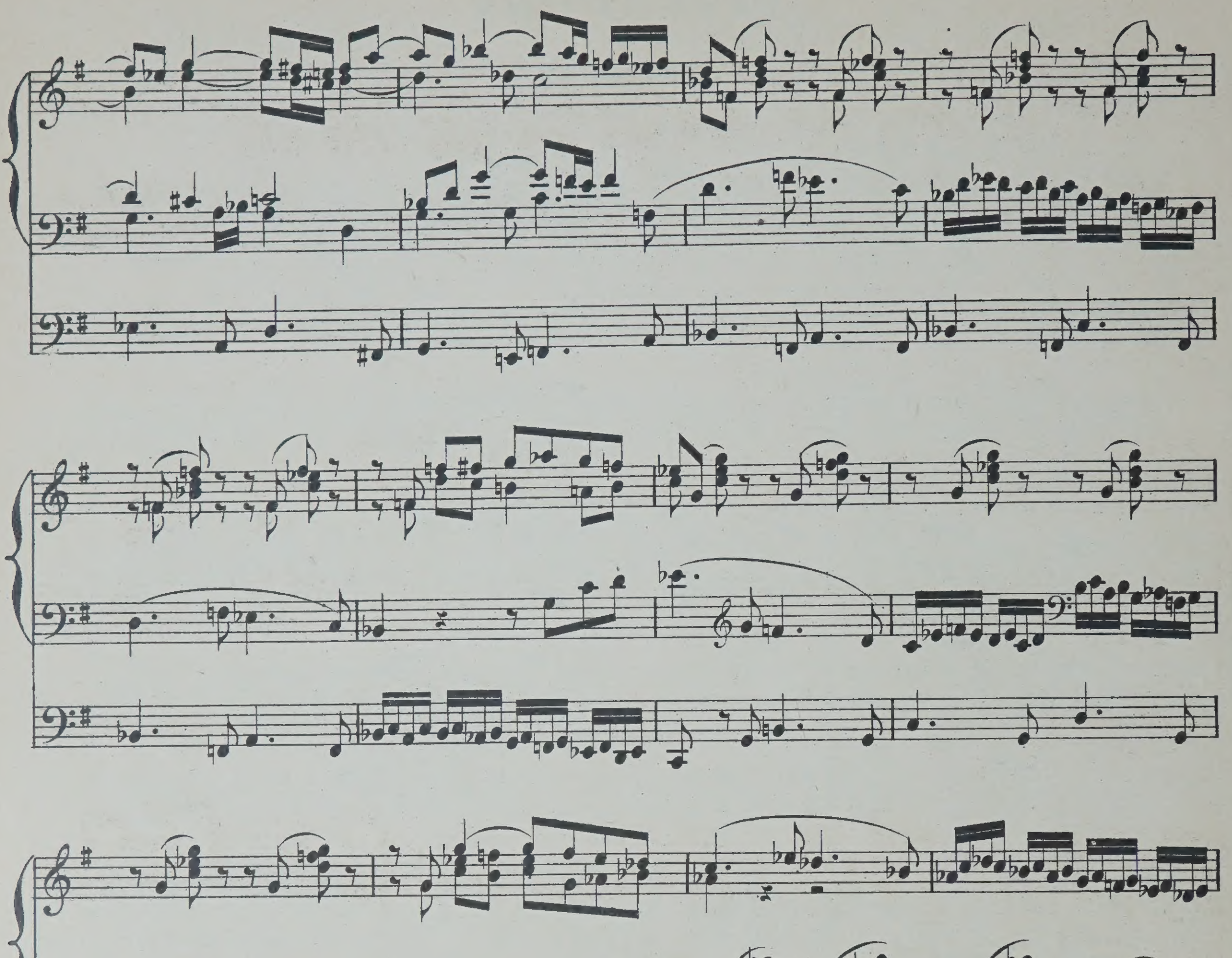
8 min

OFFERTOIRE

„Hosannah“

Full Gt. and Pedal.

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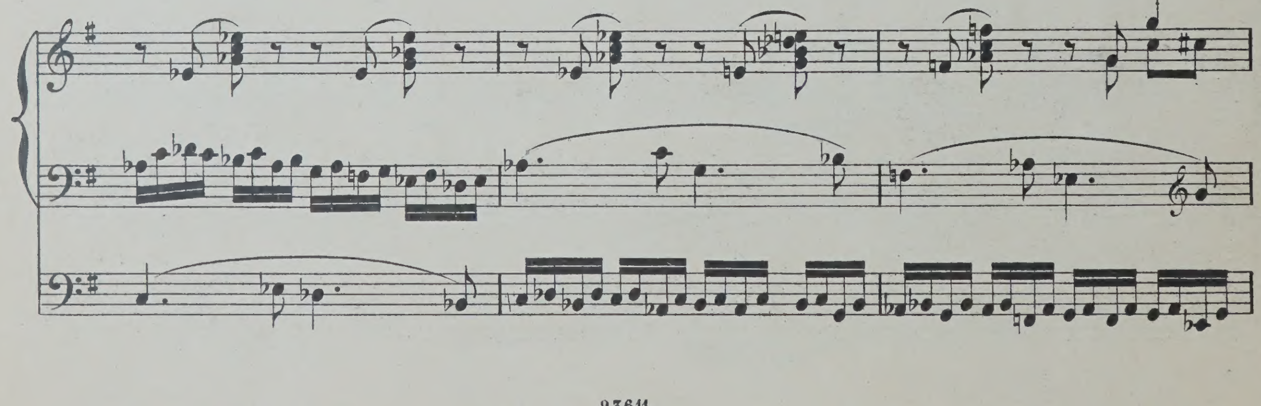

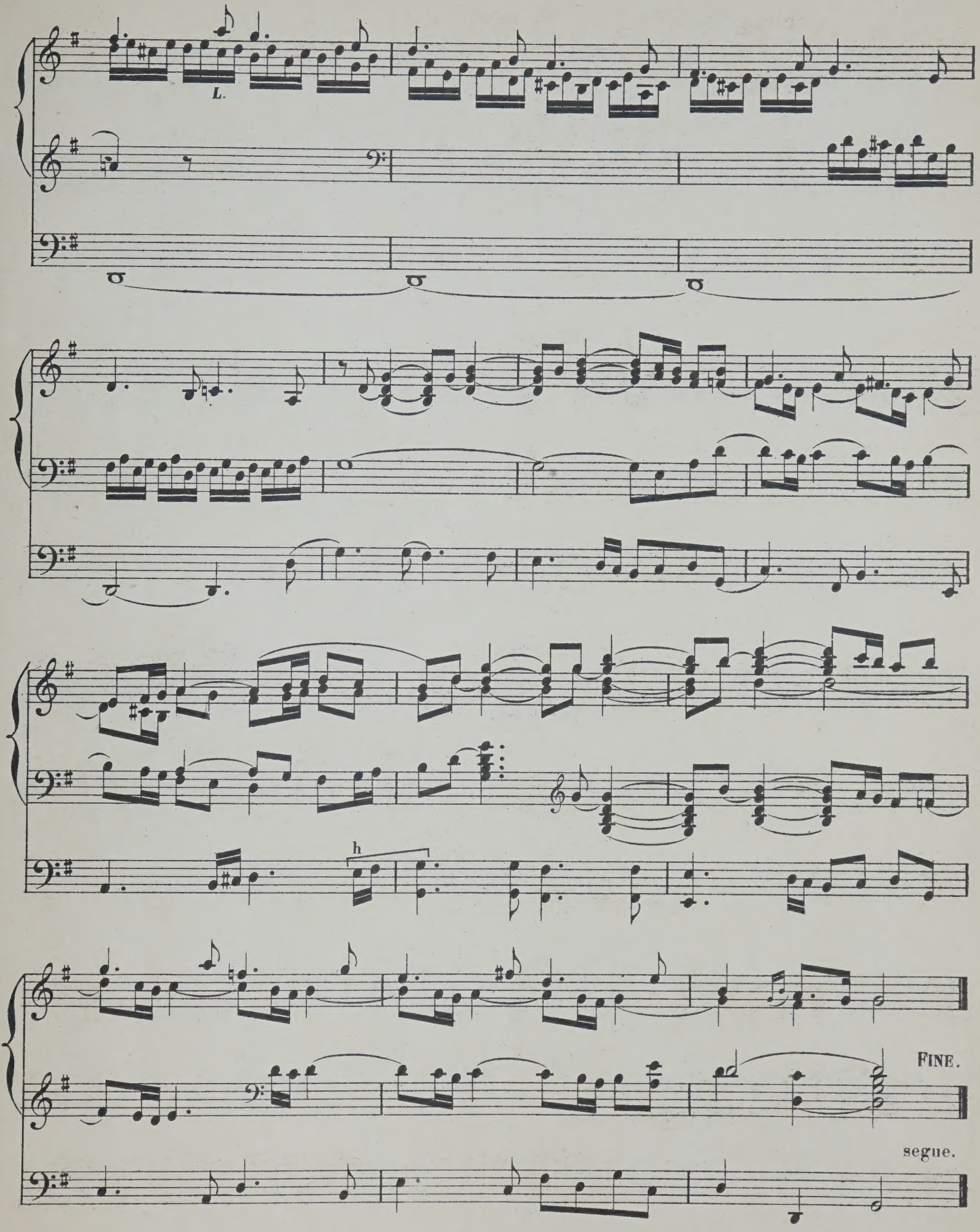
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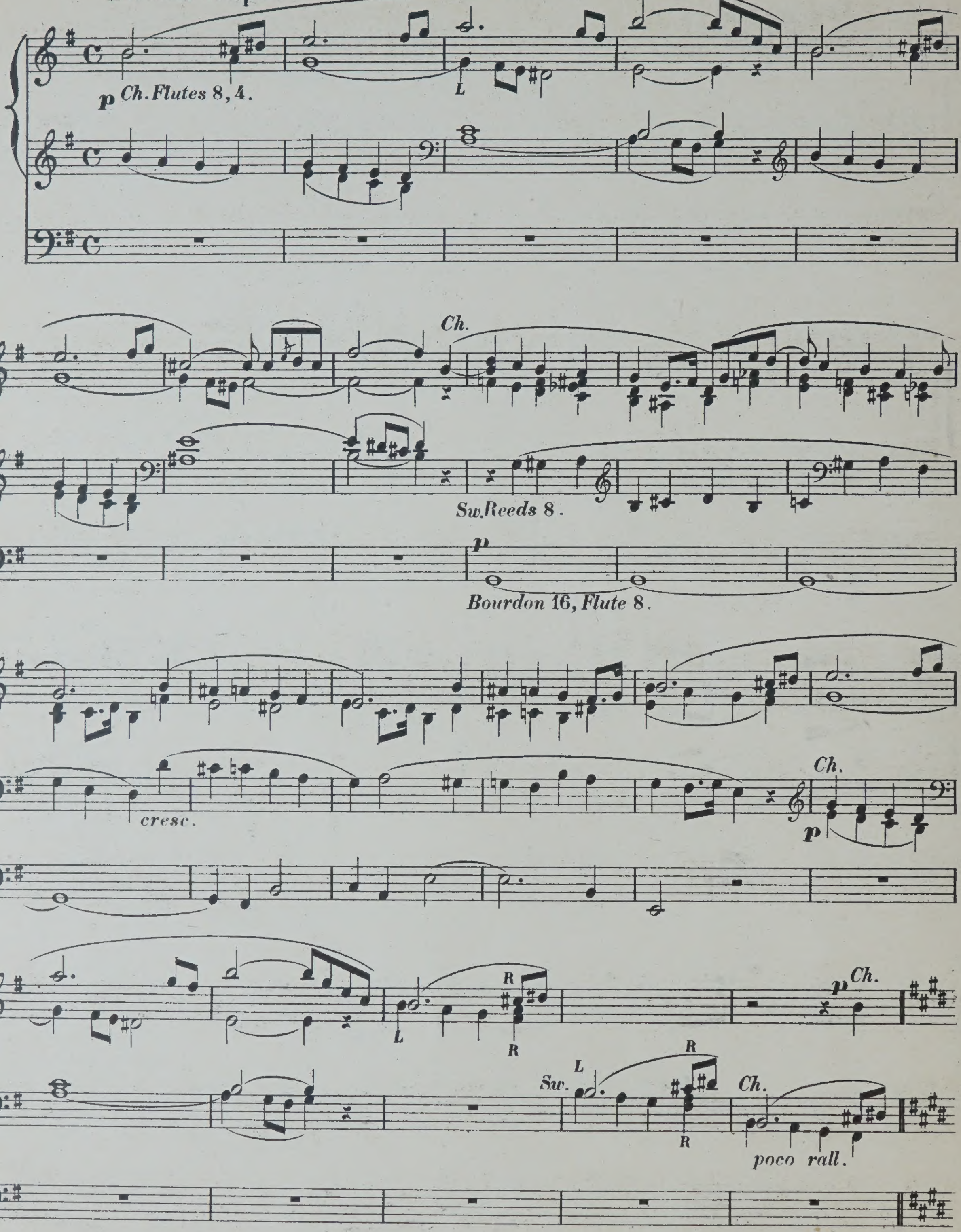
Cantabile.

L'Istesso Tempo.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Sw. Reeds 8.
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Bourdon 16, Flute 8.
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poco rall.
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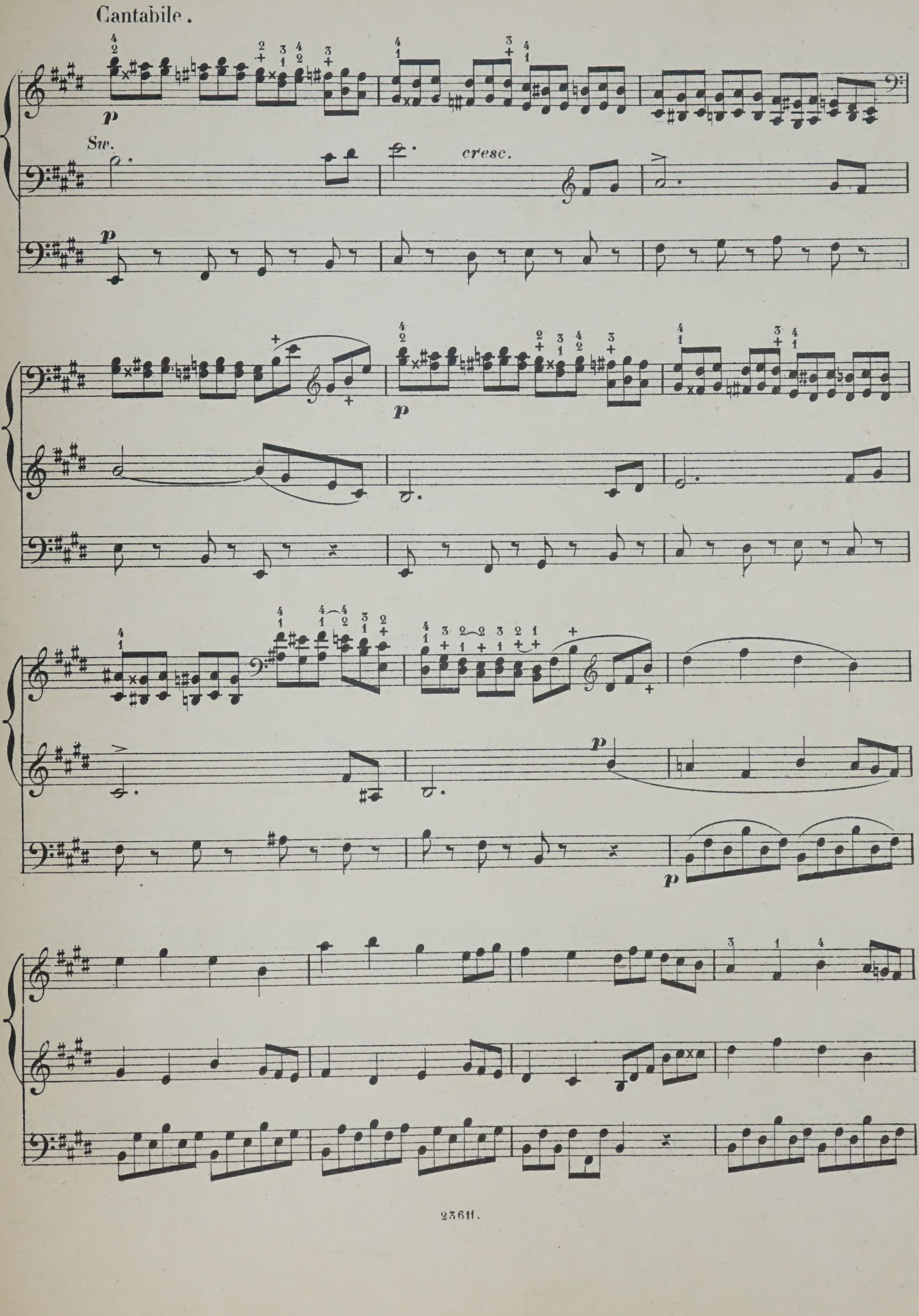
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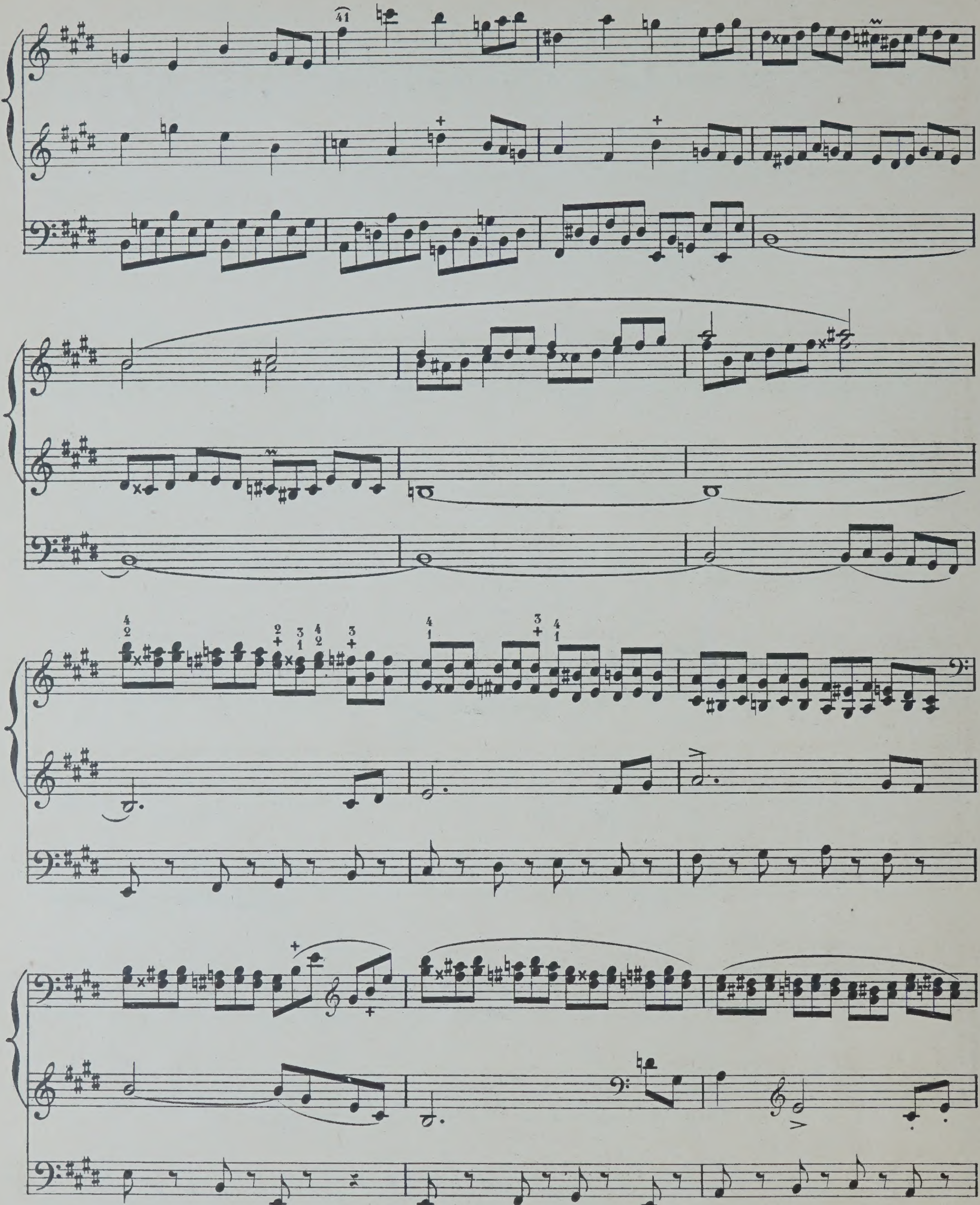
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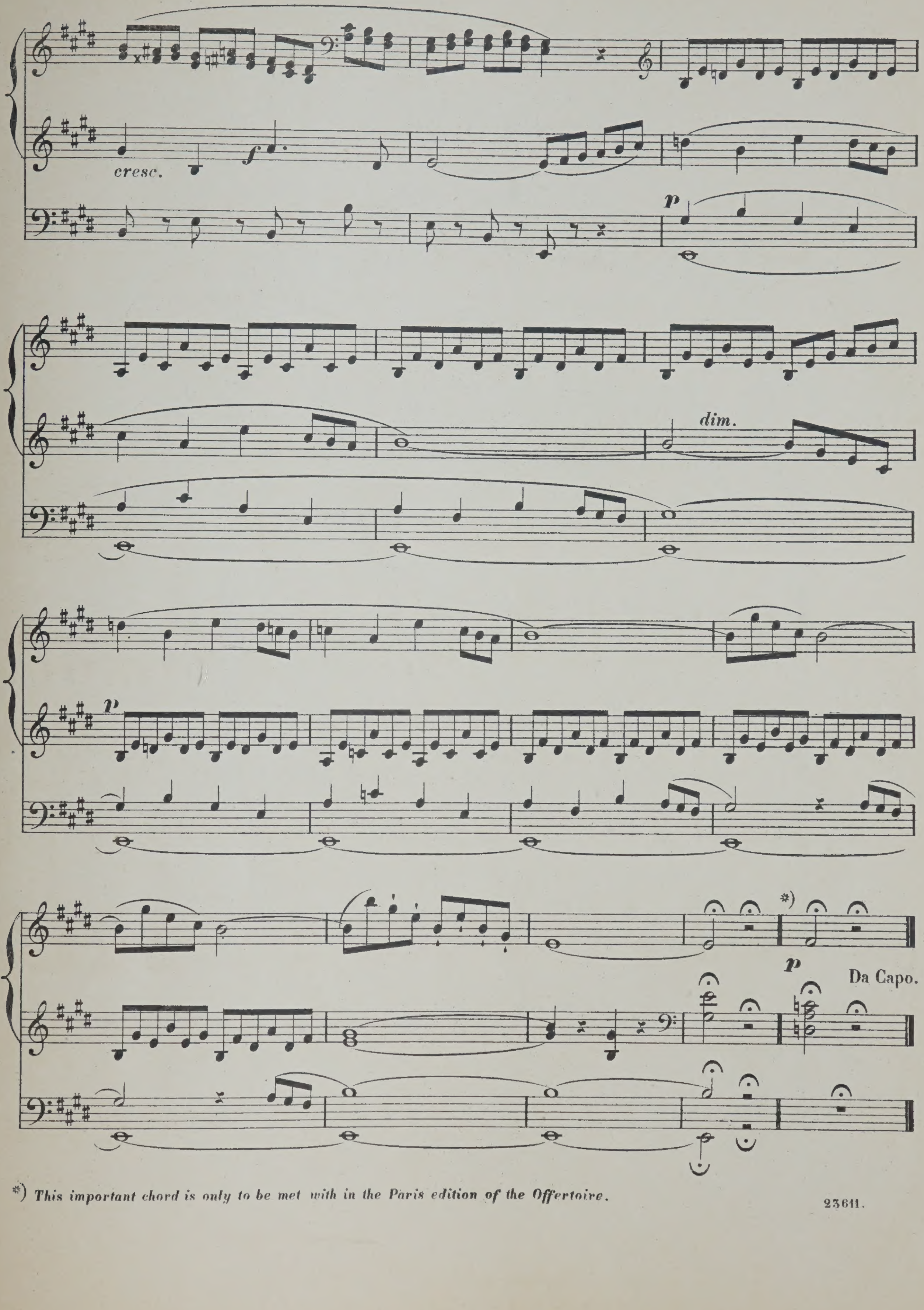
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Da Capo.

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*) *This important chord is only to be met with in the Paris edition of the Offertoire.*

TRANSCRIPTIONS

DE

MORCEAUX CHOISIS

POUR

ORGUE

PAR

W. J. WESTBROOK

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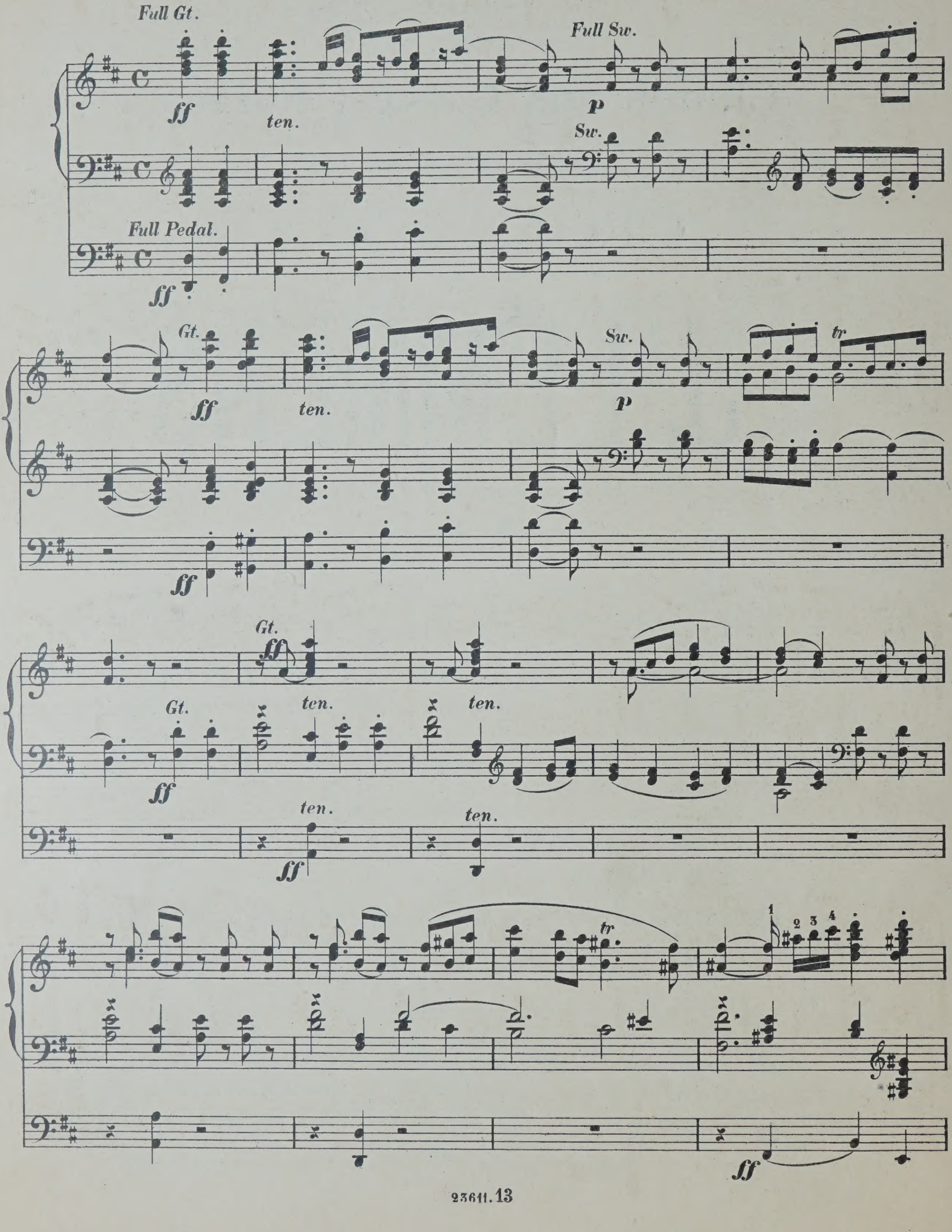
Full Gt.
ff
ten.
Full Sw.
p
Sw.
Full Pedal.
ff
Gt.
ff
ten.
Sw.
p
tr
Gt.
ff
Gt.
ten.
ten.
ff
ten.
ten.
ff
tr
1
2
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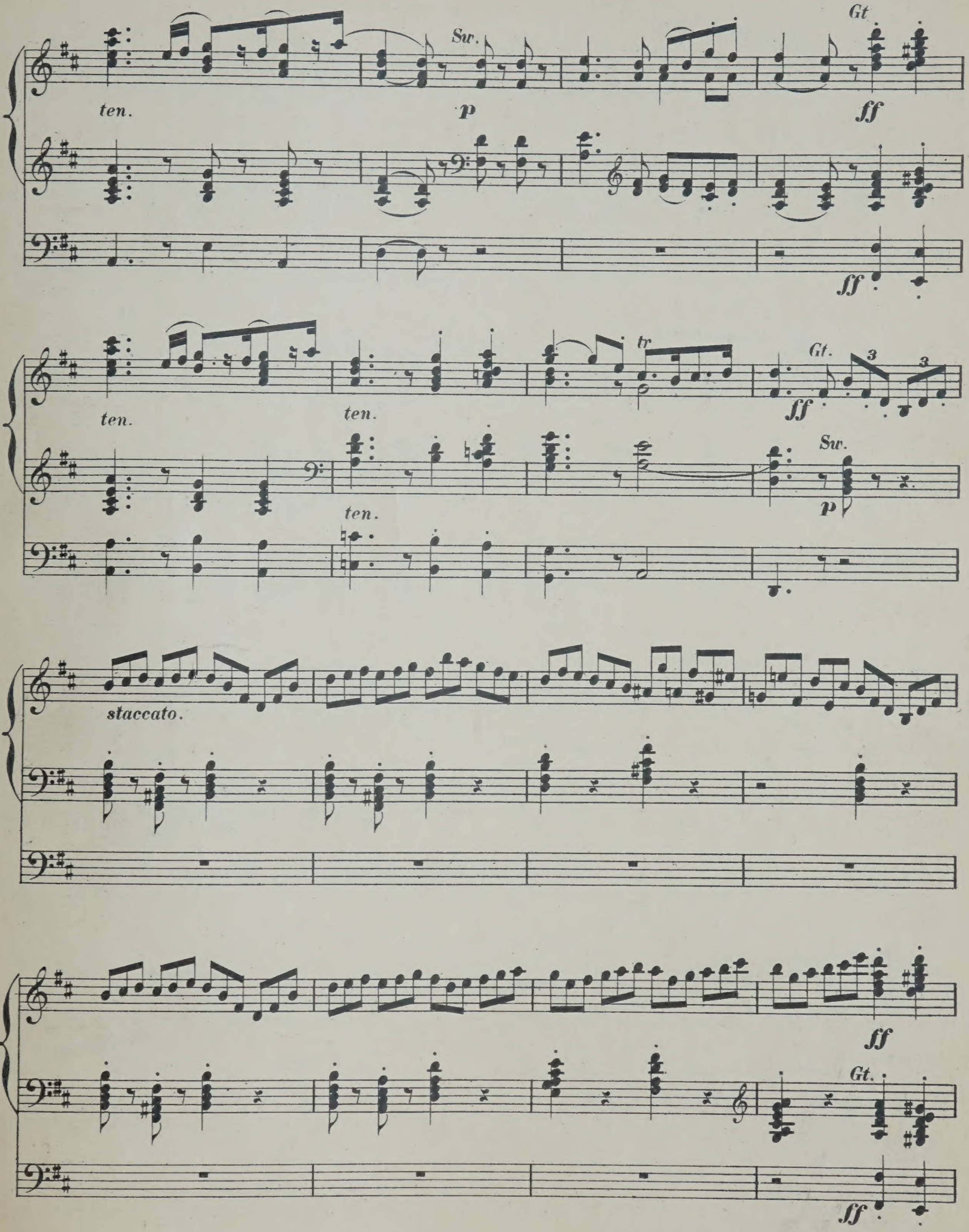
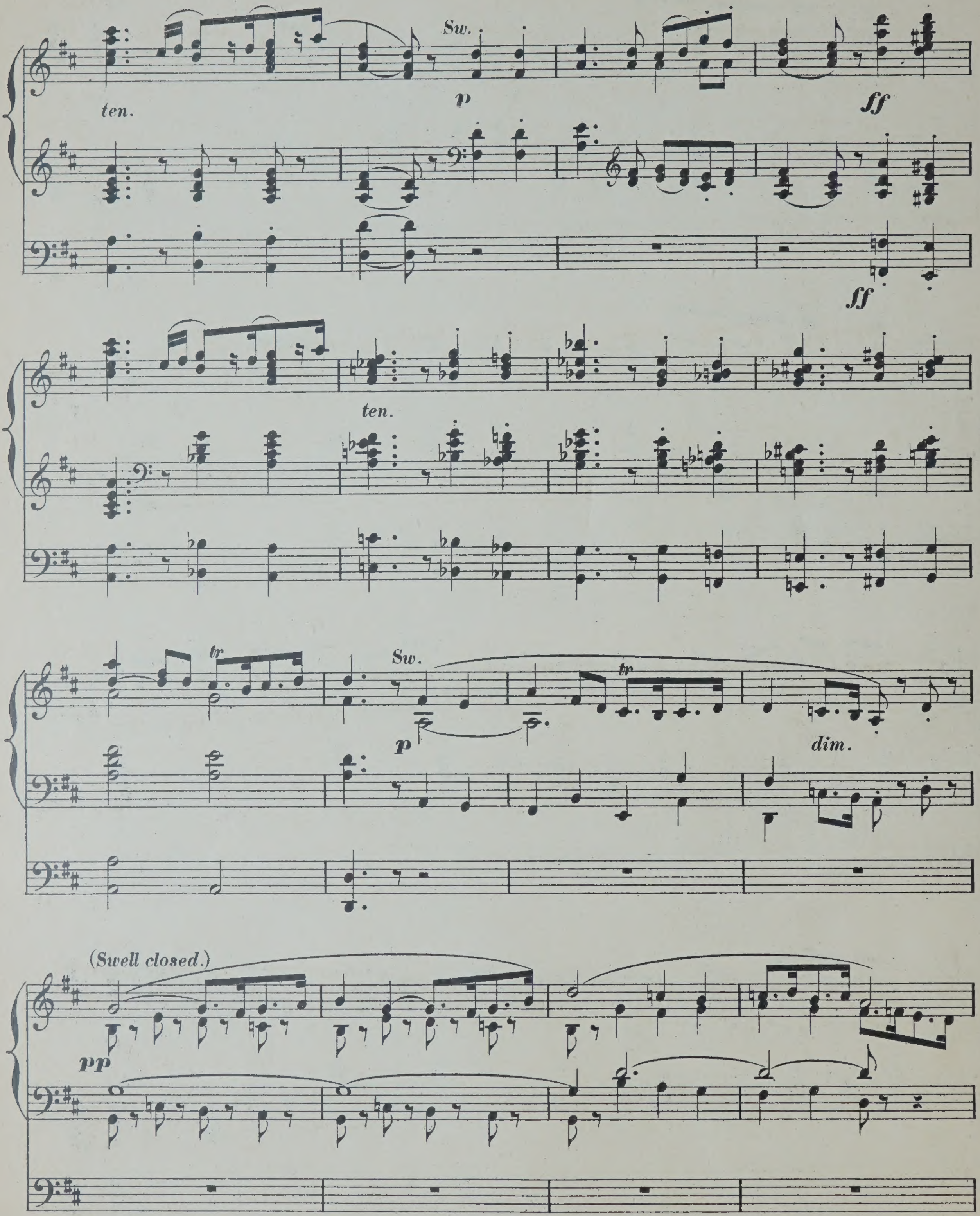
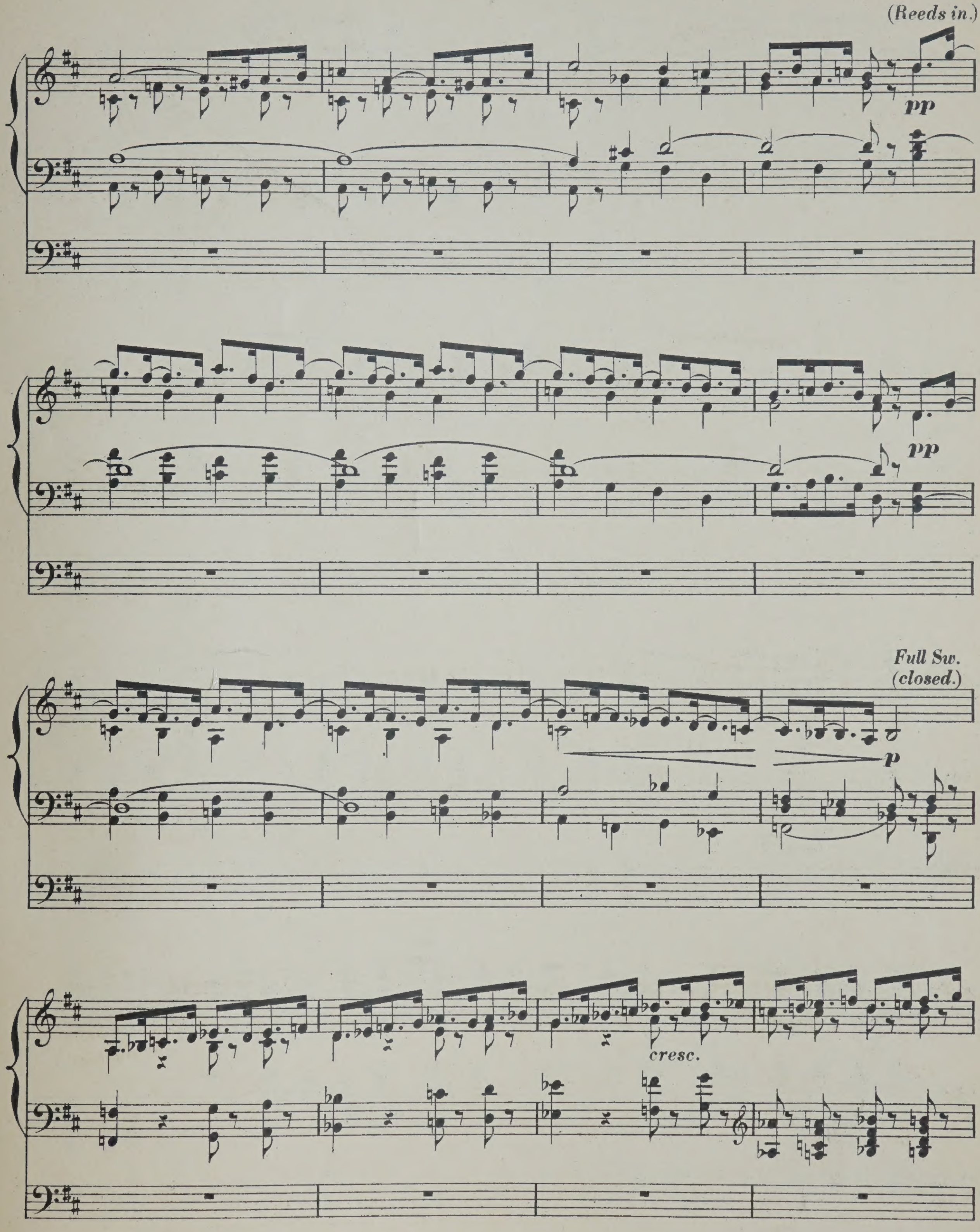
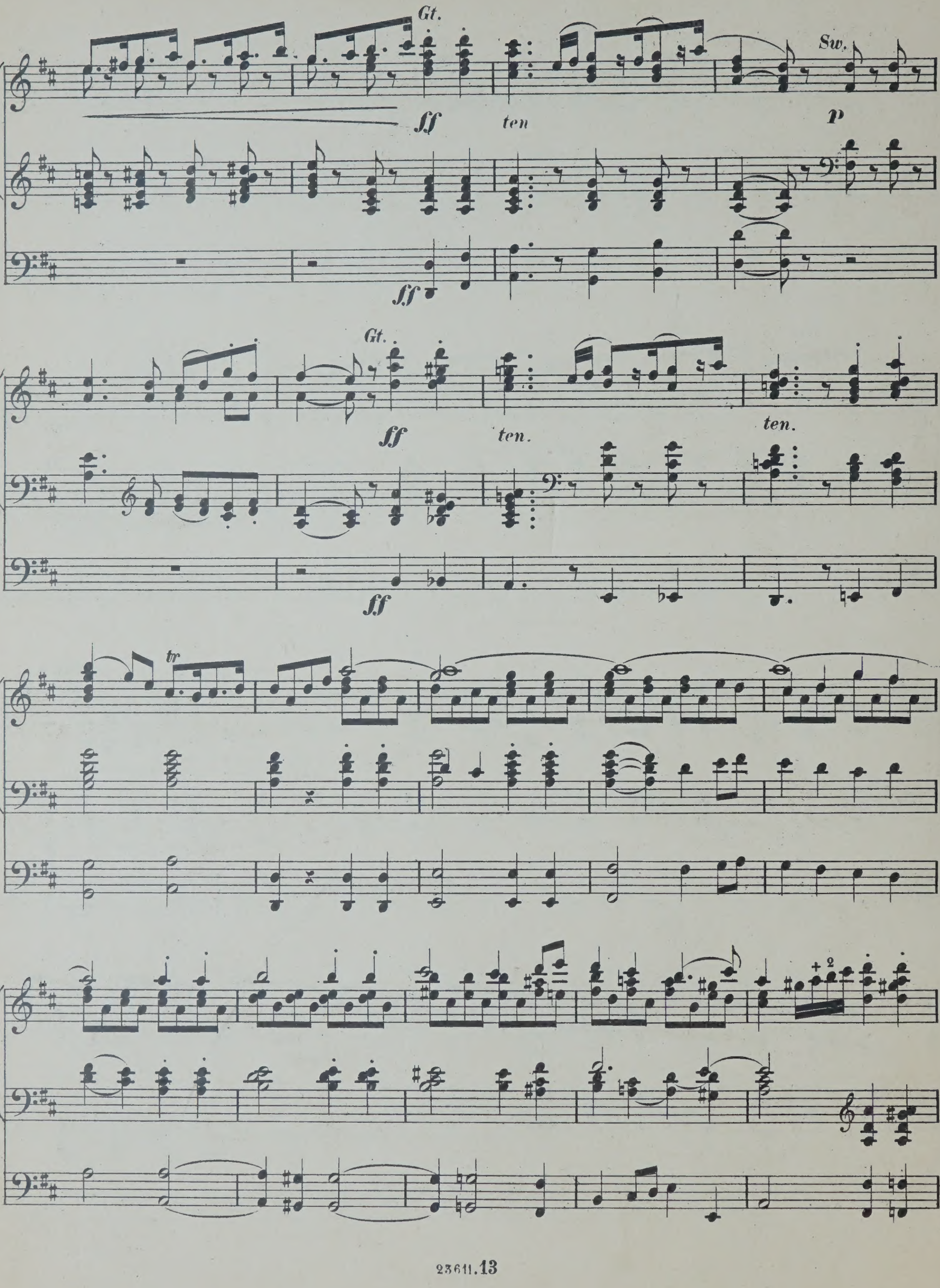
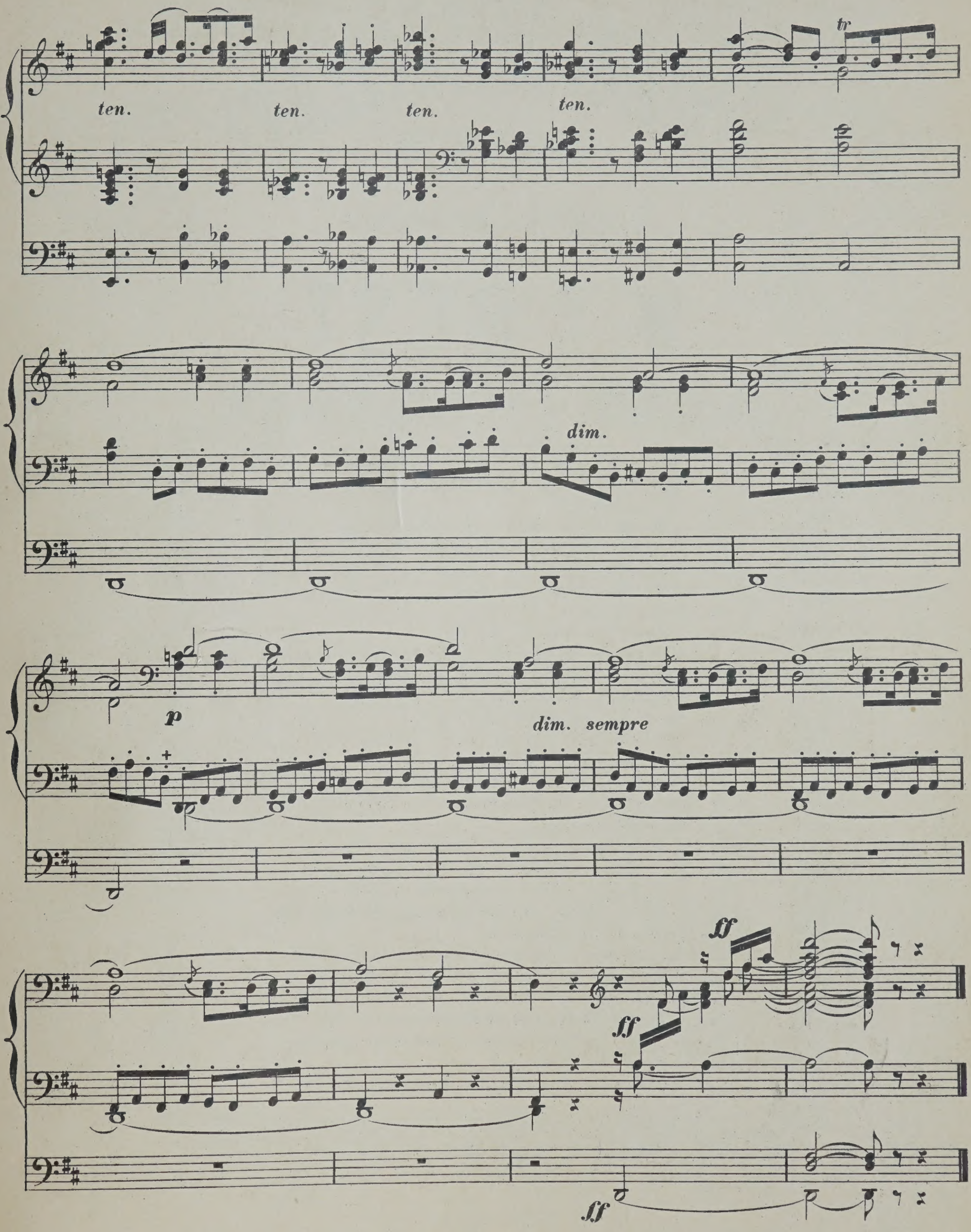
4
ff


ten.
Sw.
p
Gt
ff
ten.
ten.
ten.
tr
Gt.
3
Sw.
p
staccato.
Gt.
ff
ff


ten.
Sw.
p
ff
ff
ten.
tr
Sw.
p
tr
dim.
(Swell closed.)
pp


(Reeds in.)
pp
pp
Full Sw.
(closed.)
p
cresc.


Gt.
ff
ten
Sw.
p
ff
Gt.
ff
ten.
ten.
ff
tr
+ 2


ten.
ten.
ten.
ten.
tr
dim.
p
dim. sempre
ff
ff
ff

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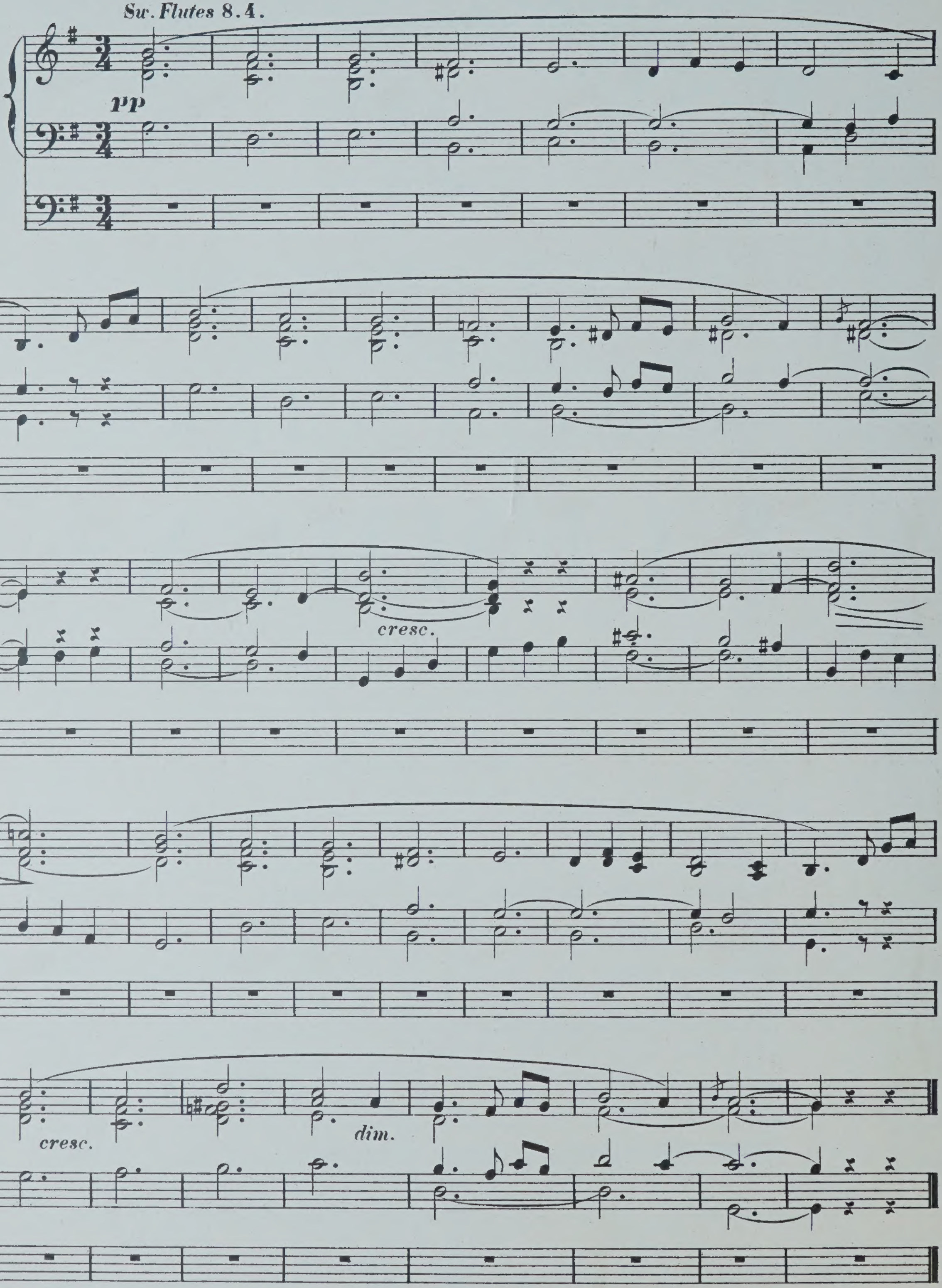
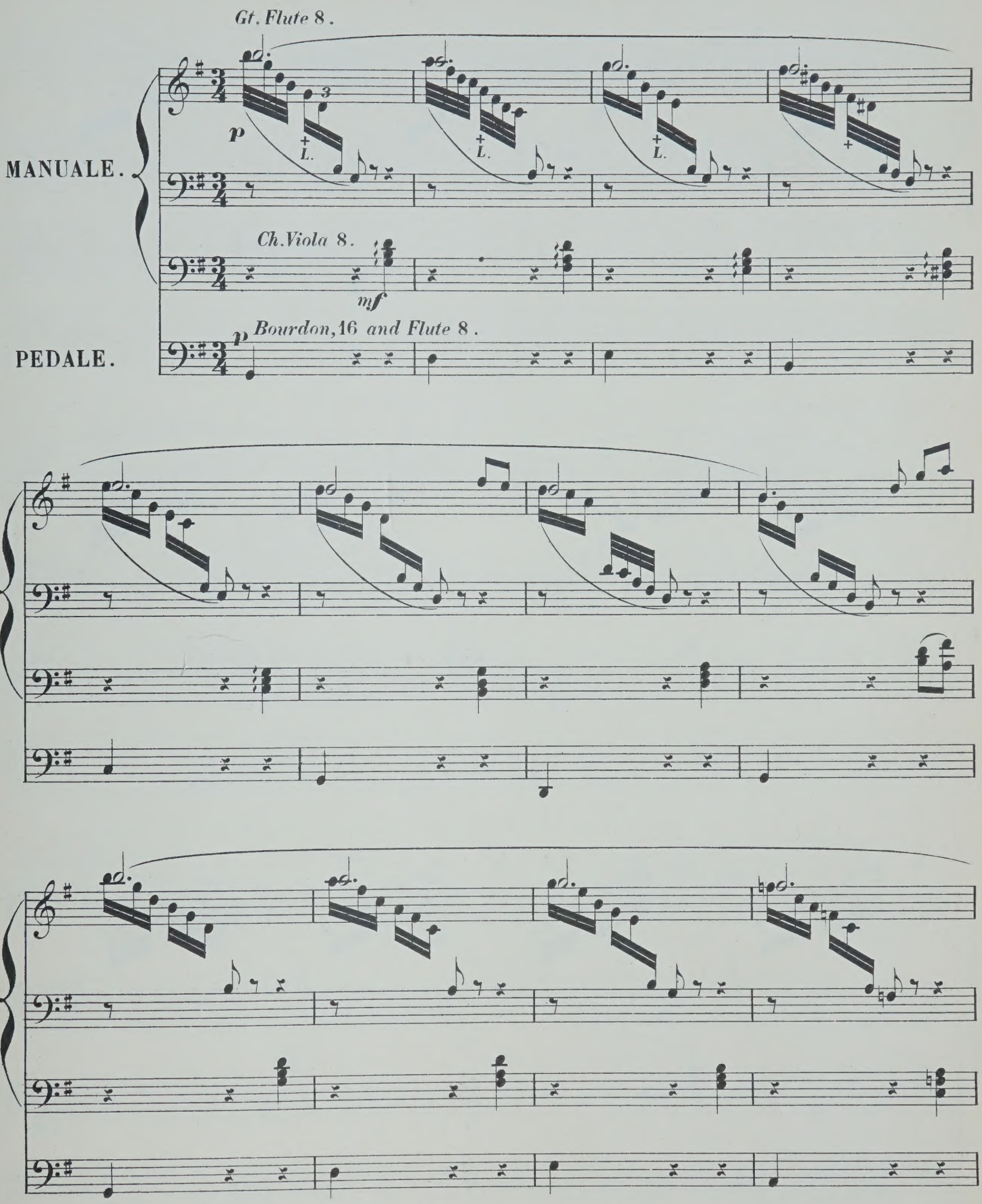
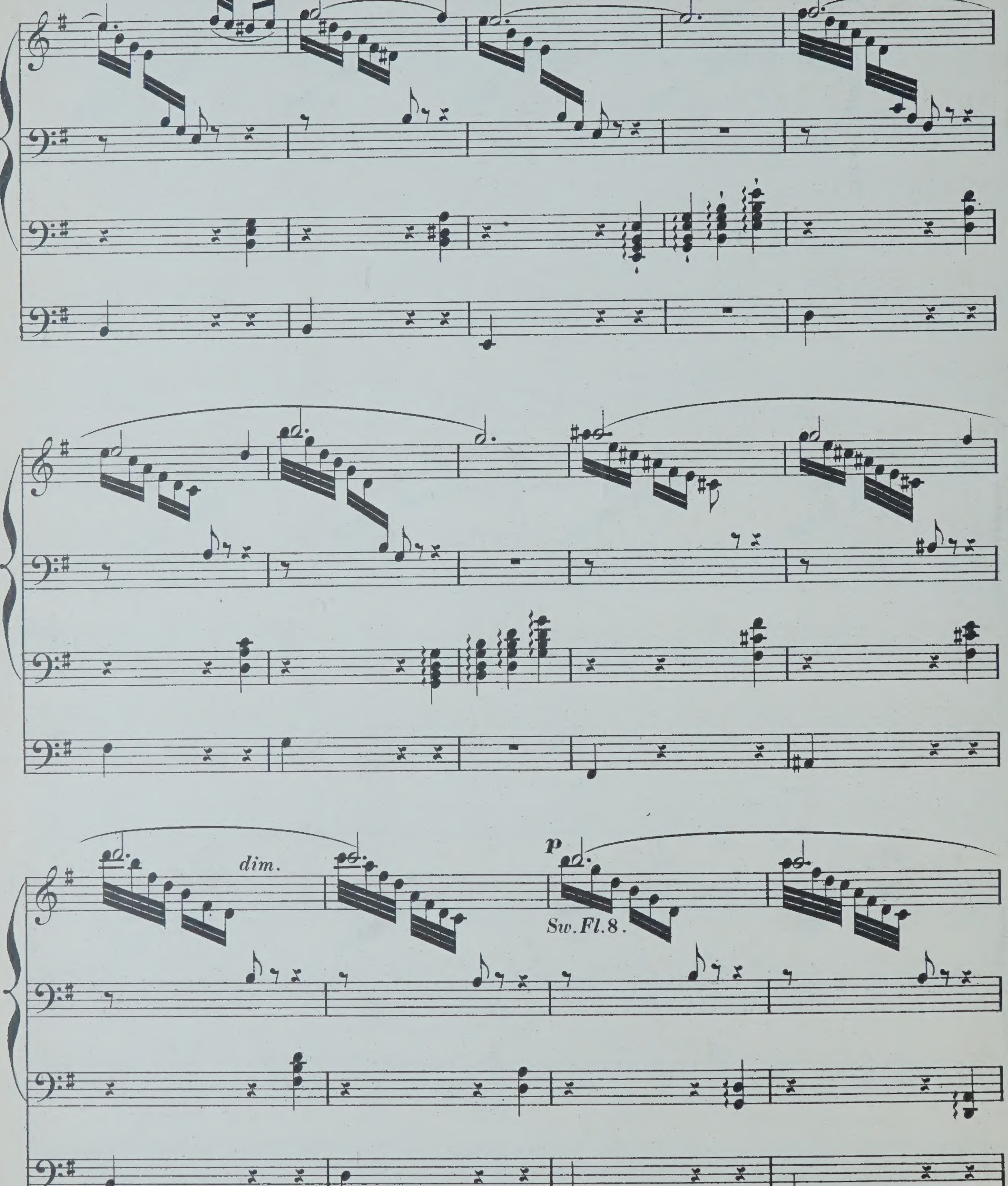
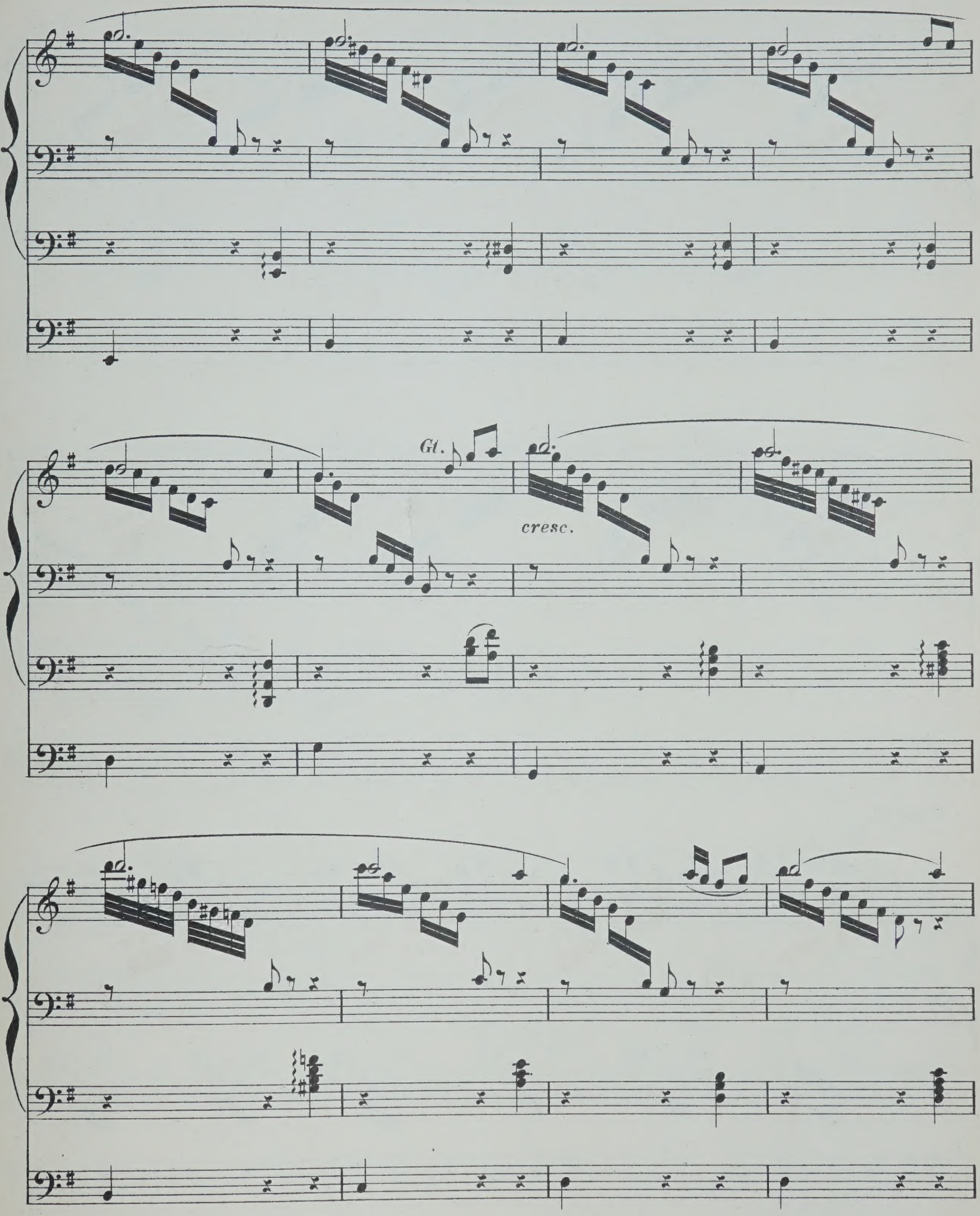
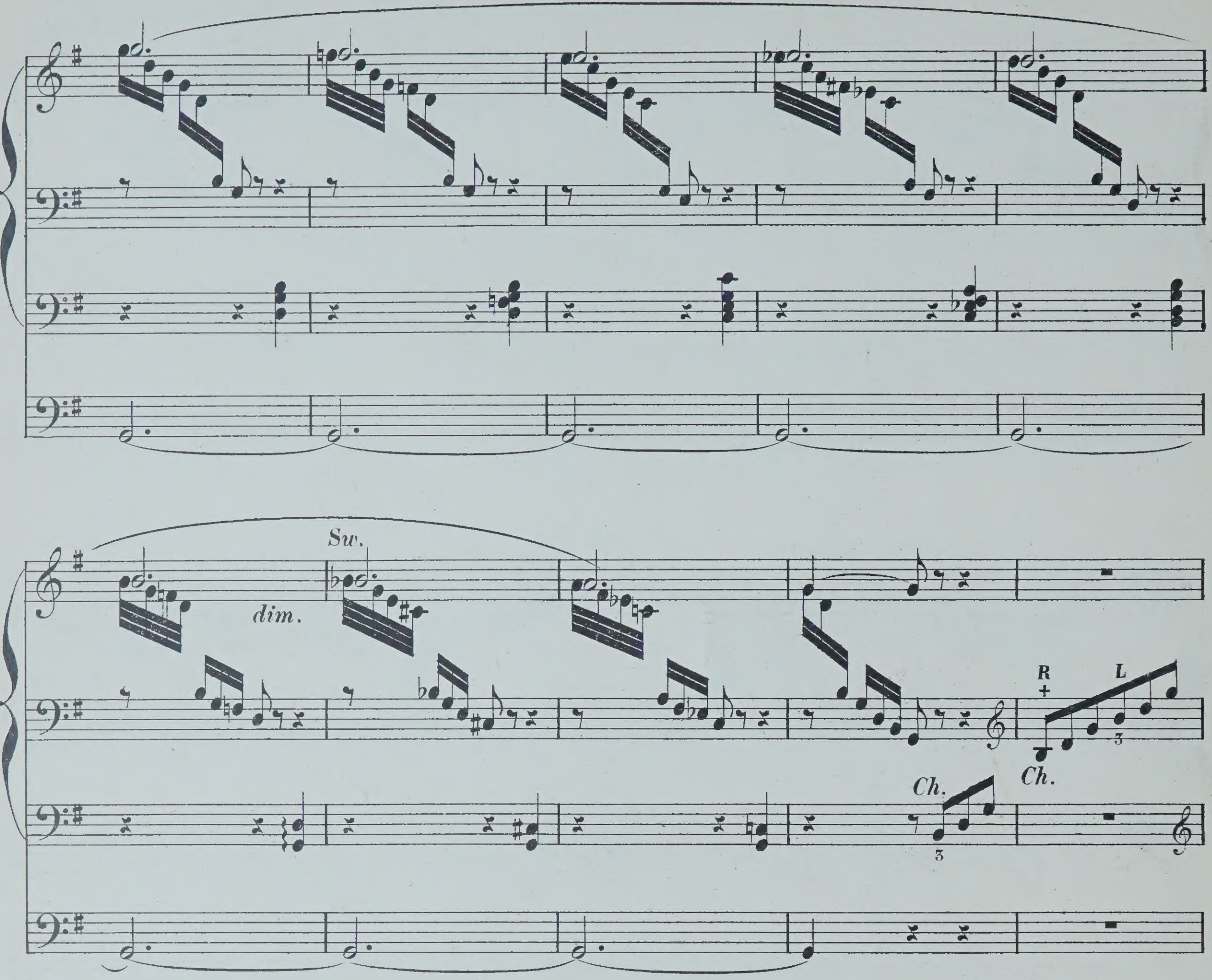

Sw. Flutes 8.4.
pp
cresc.
cresc.
dim.

Var. 1.

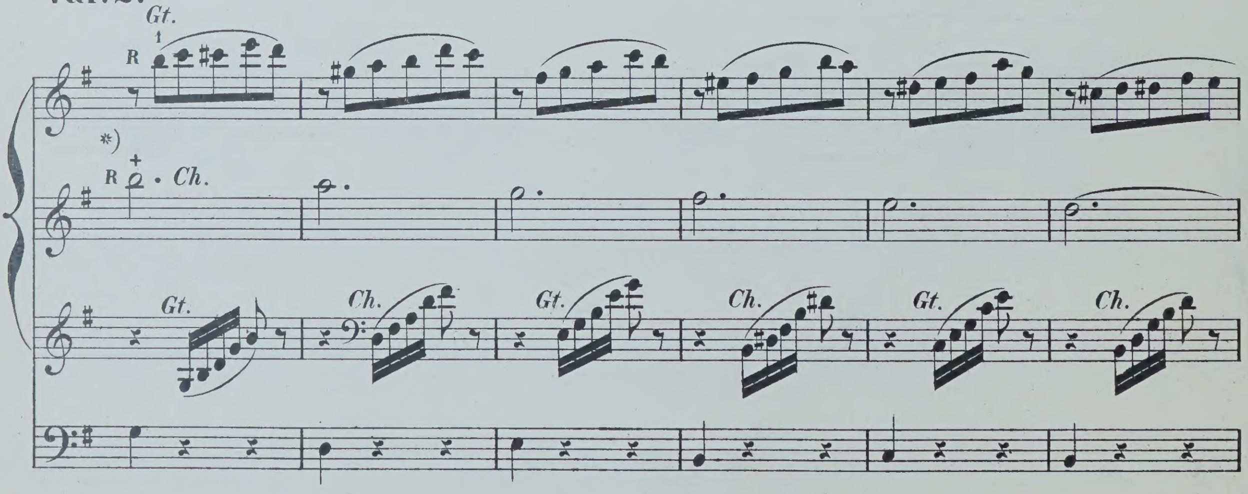

Gt. Flute 8.
p
3
+
L.
MANUALE.
Ch. Viola 8.
mf
p
Bourdon, 16 and Flute 8.
PEDALE.


dim.
p
Sw. Fl. 8.


Gt.
cresc.

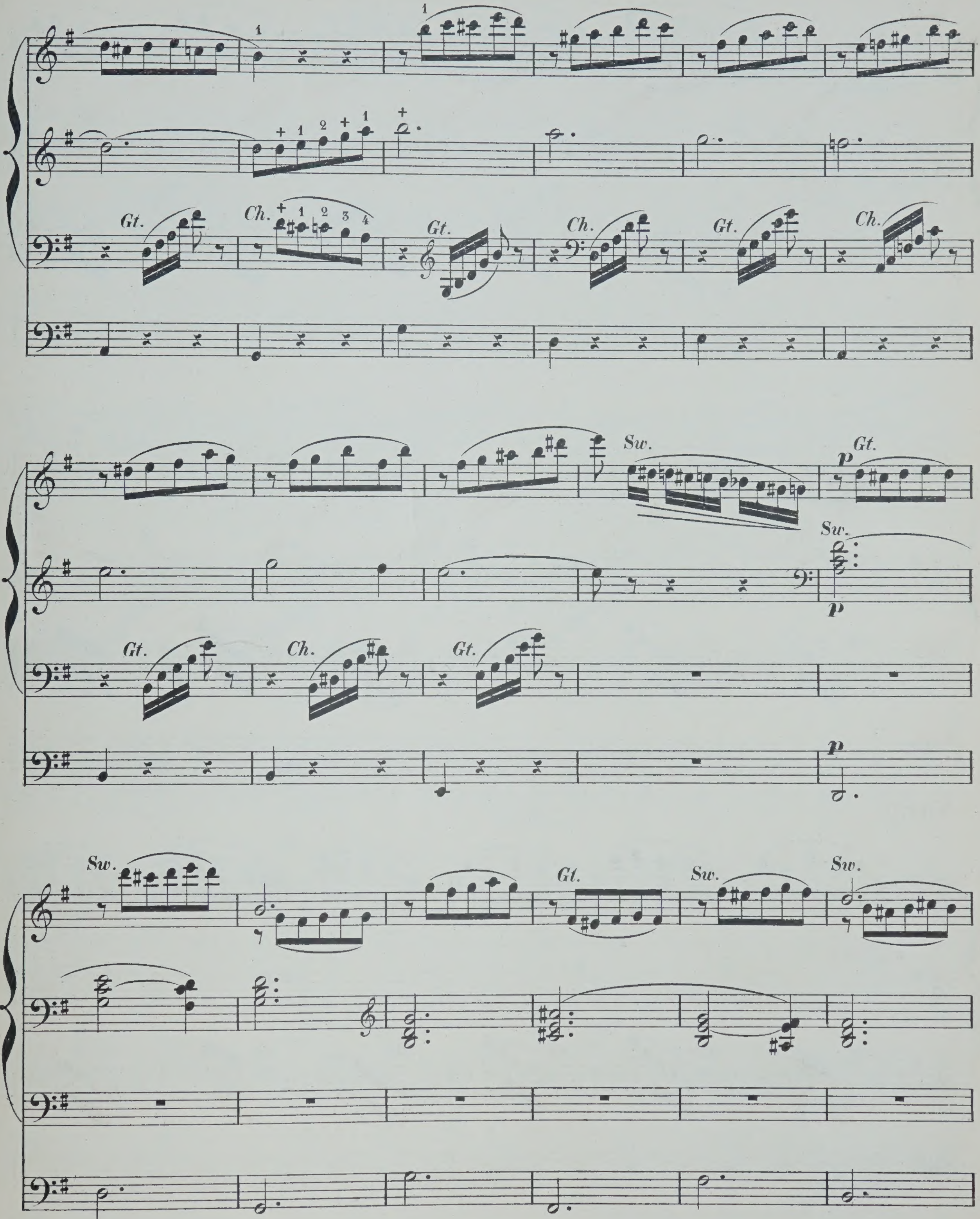

Sw.
dim.
R
+
L
Ch.
3
Ch.
Ch.
3

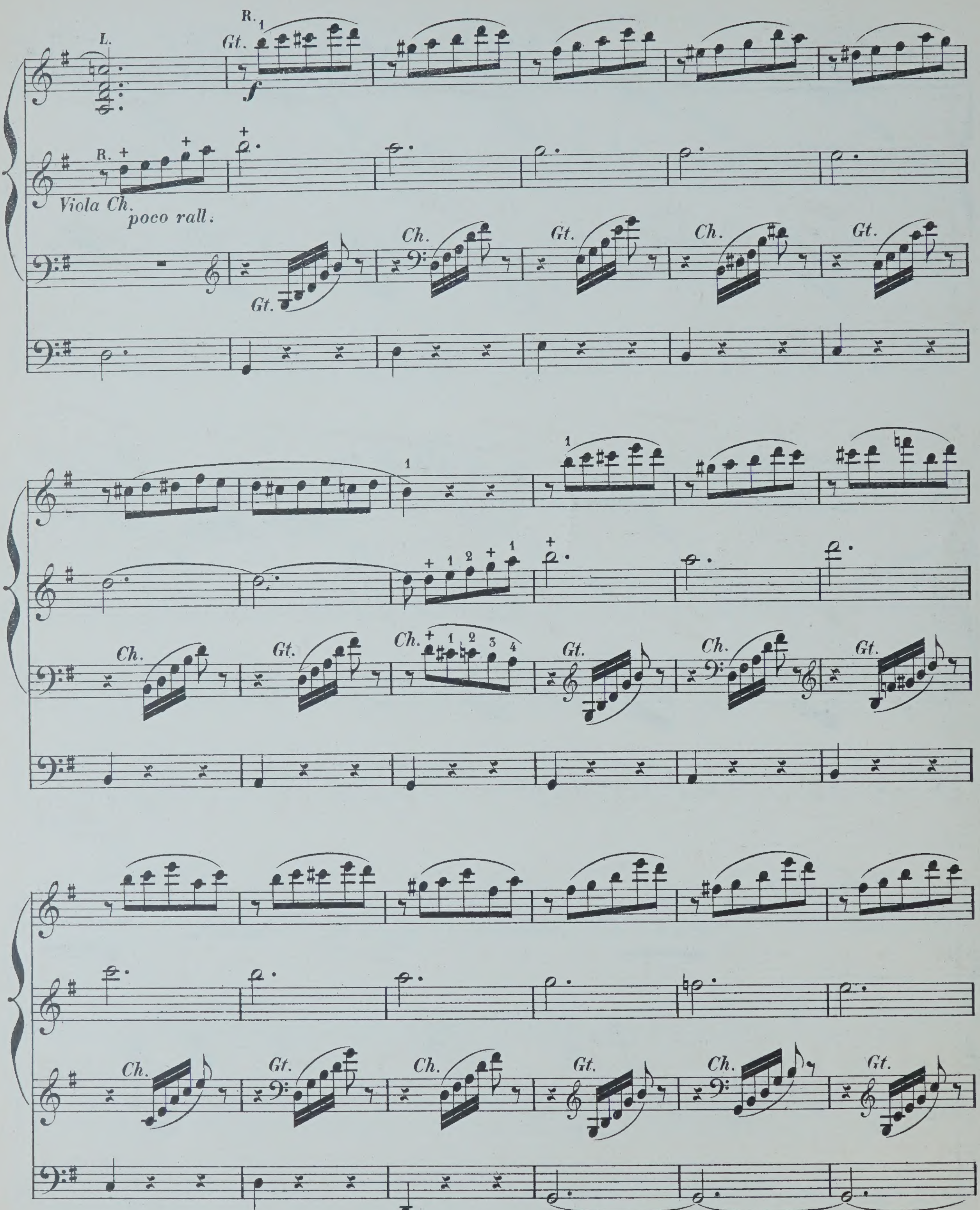
Var. 2.

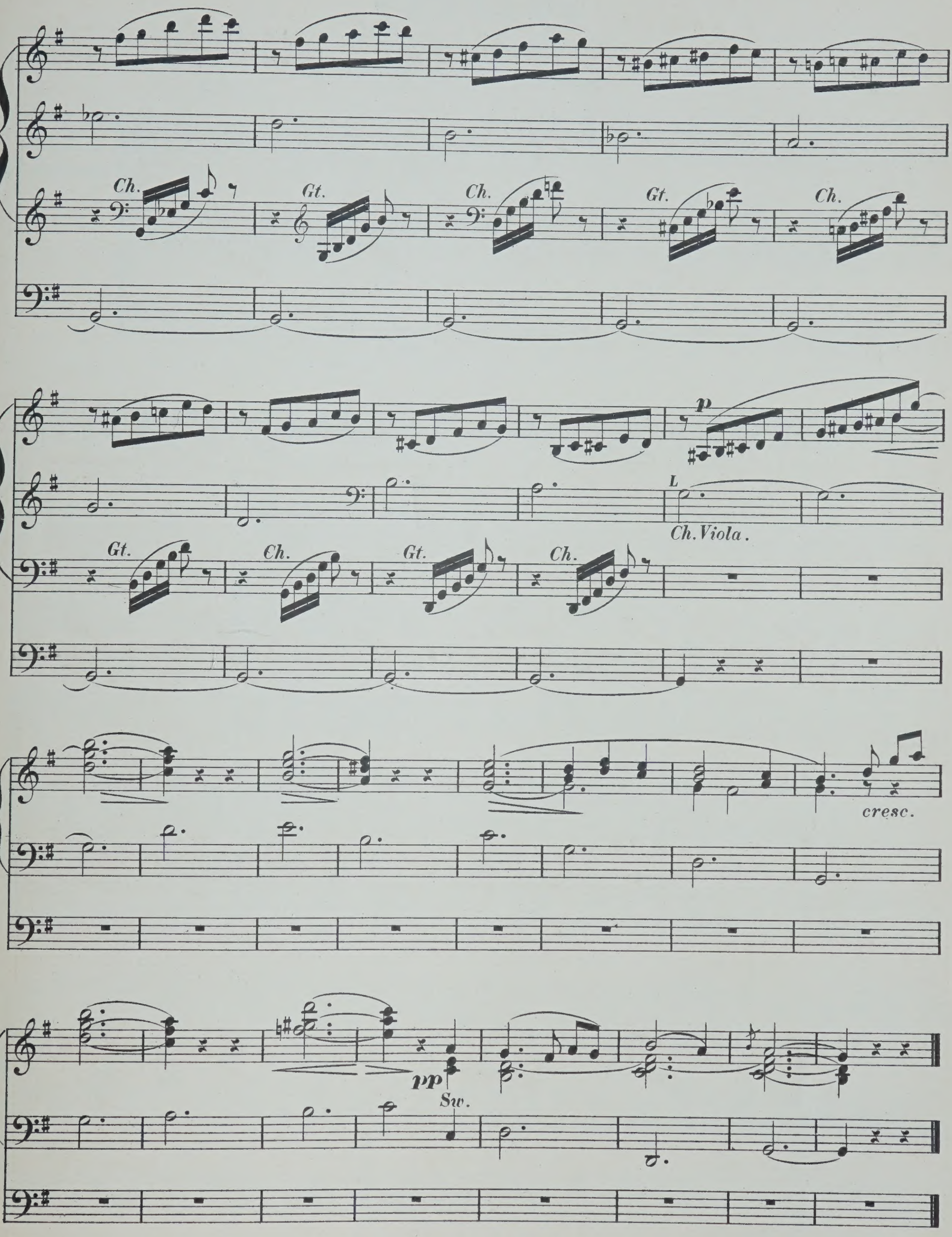

Gt.
R
*)
+
R
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.

---

*) The Theme is played by the thumb, gliding from key to key.


Gt.
Ch.
Sw.
p
1
2
3
4
+

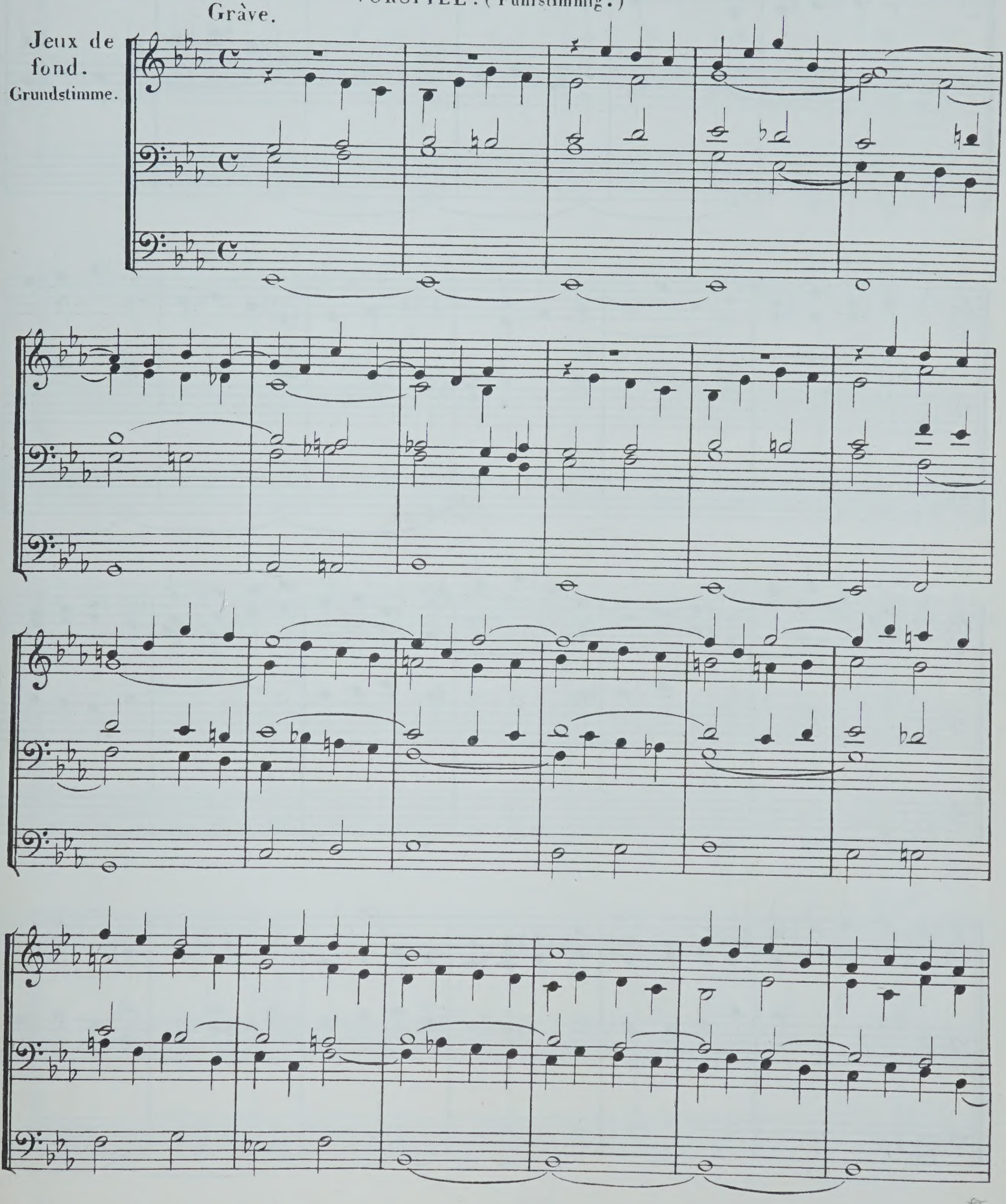

L.
R.
Gt.
f
R.
Viola Ch.
poco rall.
Ch.
Gt.
Ch.
Gt.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.

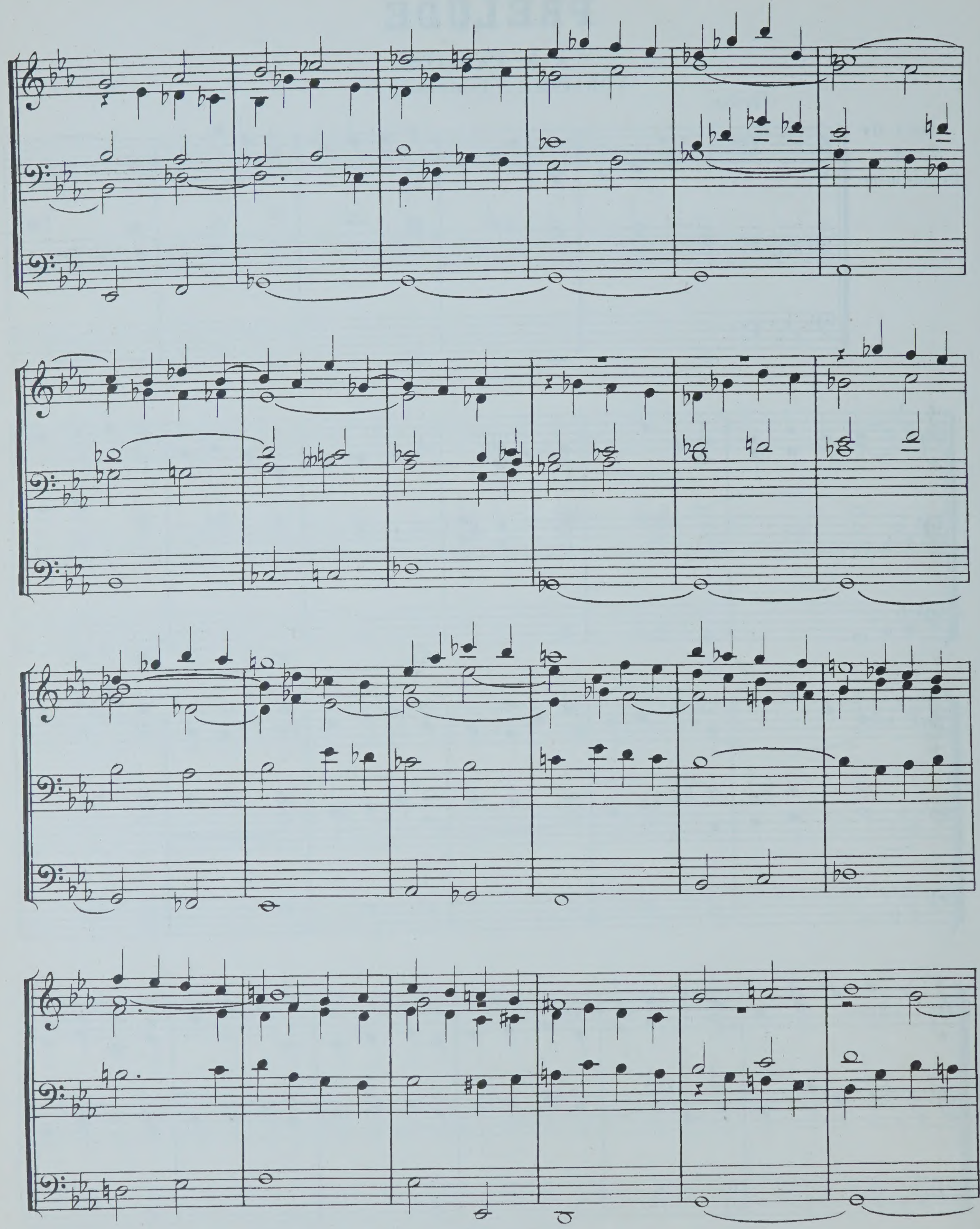

Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
p
L
Ch. Viola.
cresc.
pp
Sw.

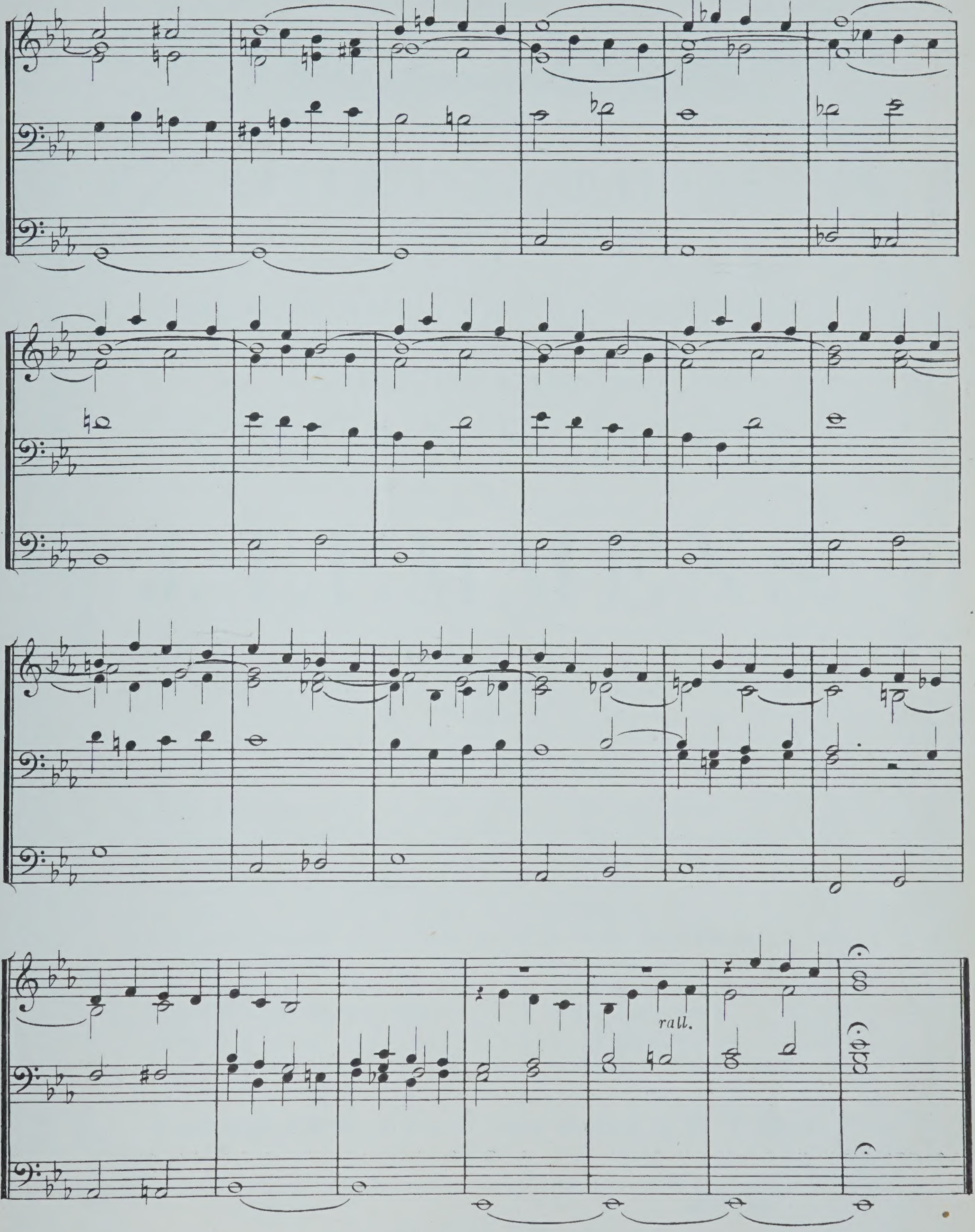
PRÉLUDE

(A 5 PARTIES)

VORSPIEL. (Fünfstimmig.)


Grâve.
Jeux de fond.
Grundstimme.

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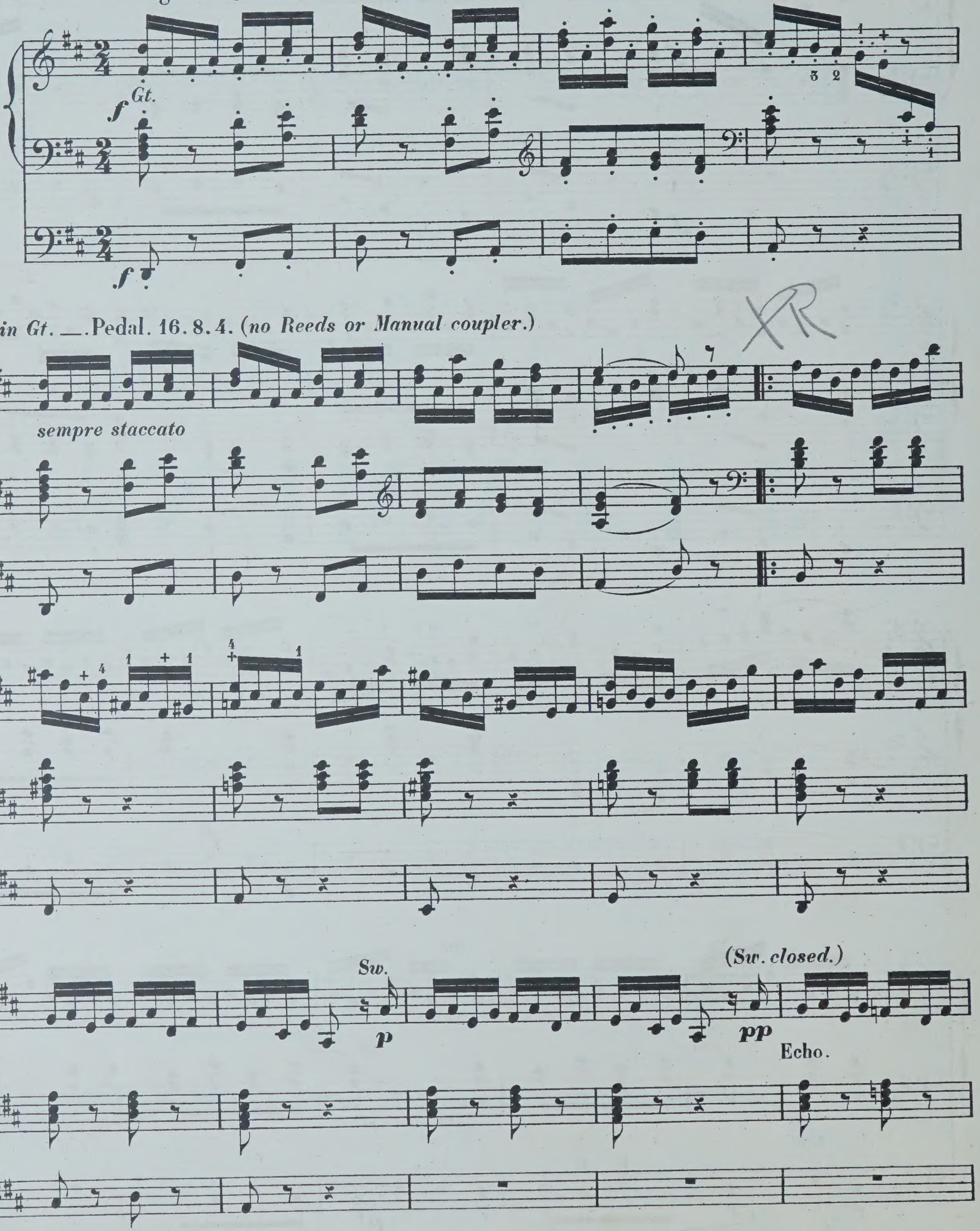
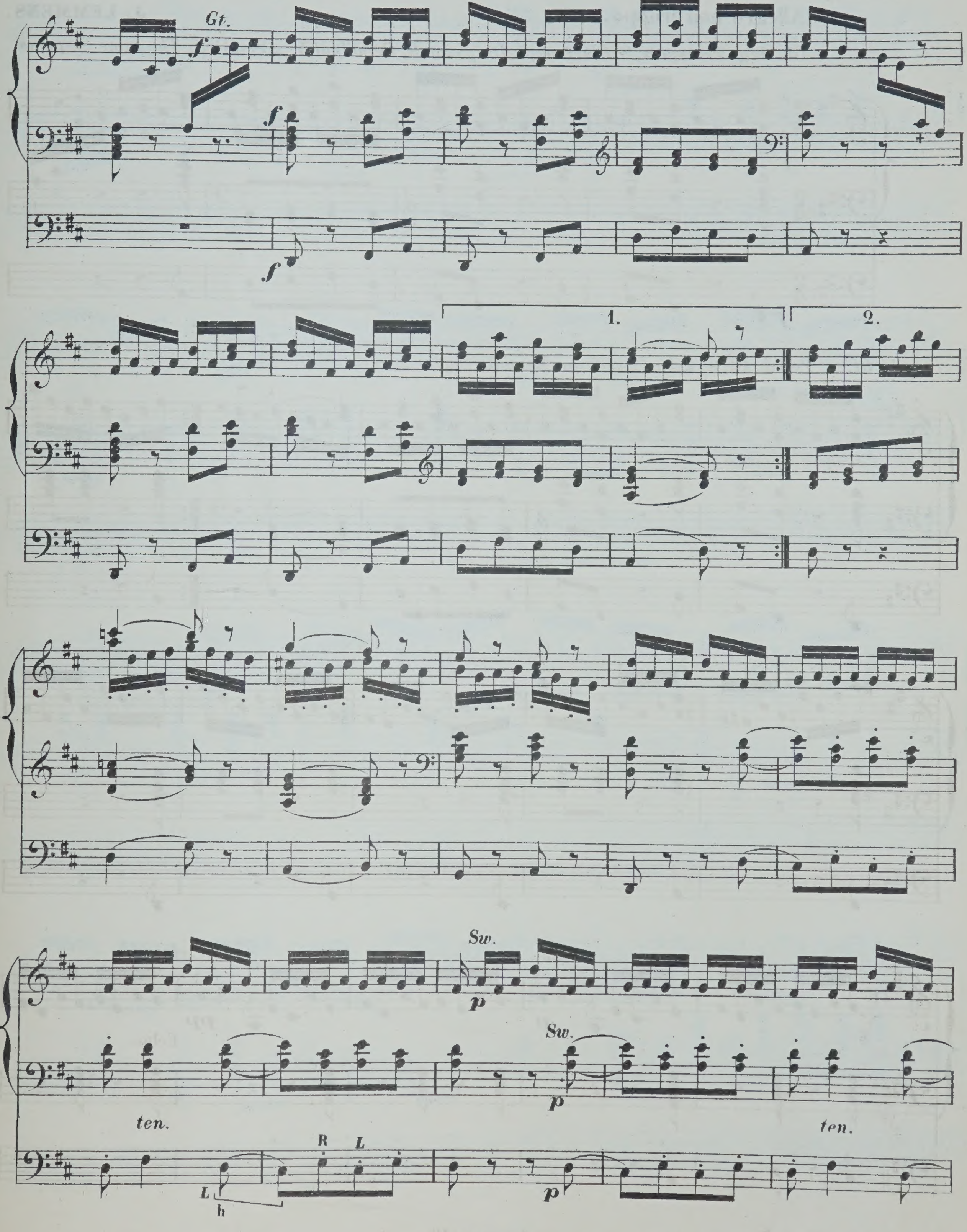
Allegro non troppo.

Gt. Org. *Trumpets, 8. Clarions, 4. Diapason, 8. Principal, 4.* — Sw. Org. *The same Stops as in Gt.* — Pedal. 16. 8. 4. *(no Reeds or Manual coupler.)*


f
Gt.
f
XR
sempre staccato
Sw.
p
(Sw. closed.)
pp
Echo.


Gt.
f
f
f
1.
2.
Sw.
p
Sw.
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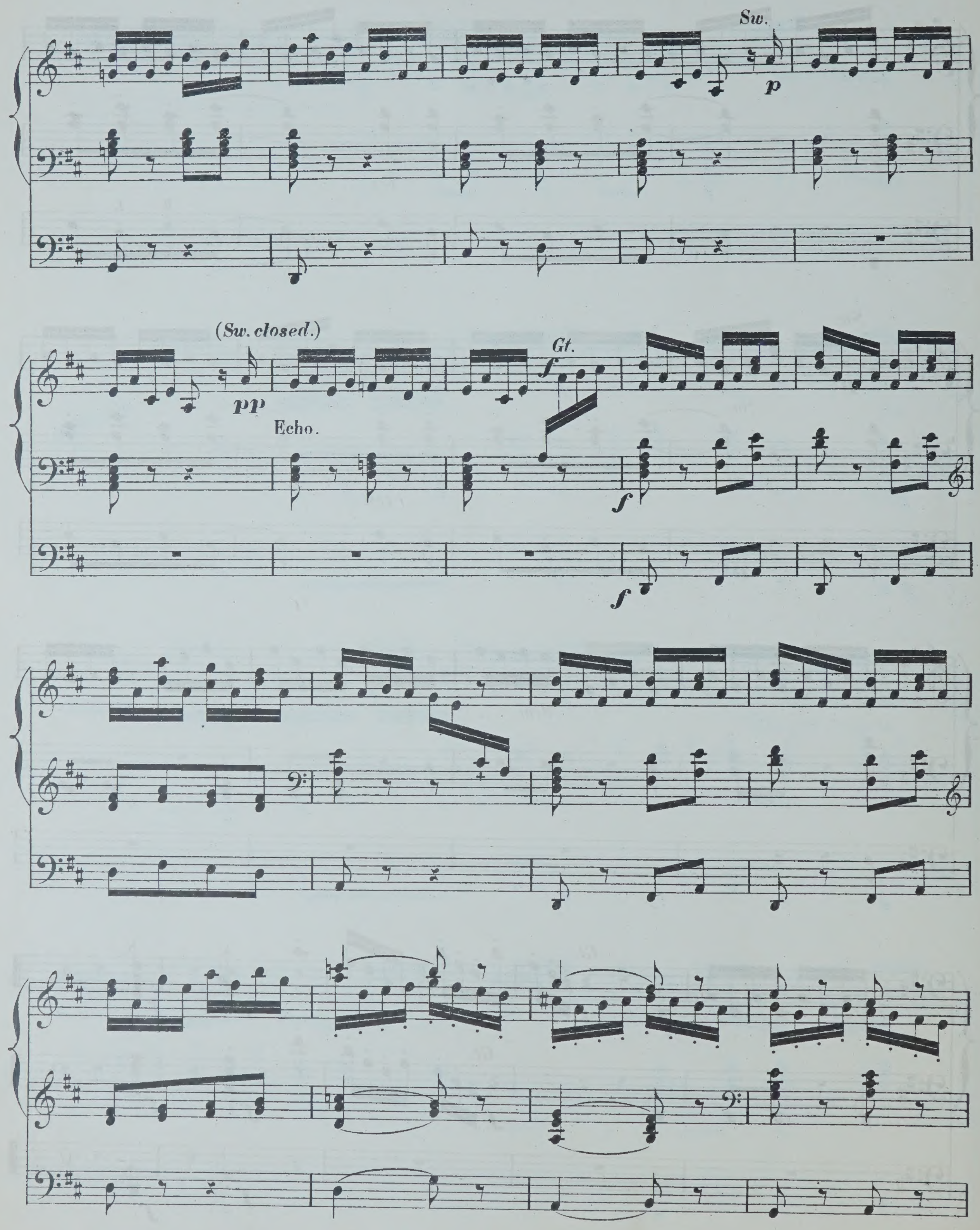
ten.
R
L
L
h
p
ten.


Sw.
p
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Echo.
Gt.
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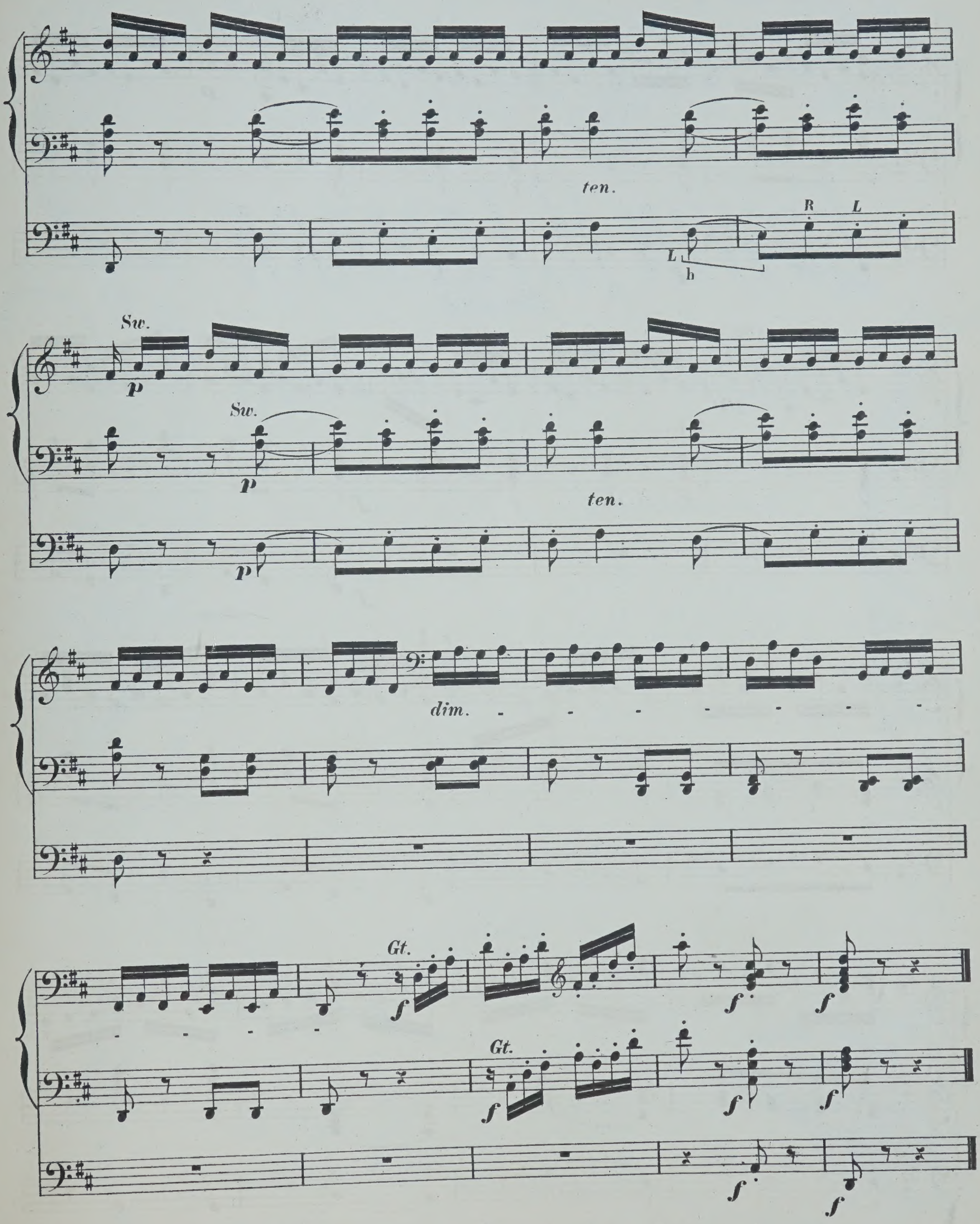
ten.
R
L
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h
Sw.
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Sw.
p
ten.
p
dim.
Gt.
f
Gt.
f
f
f
f
f
f

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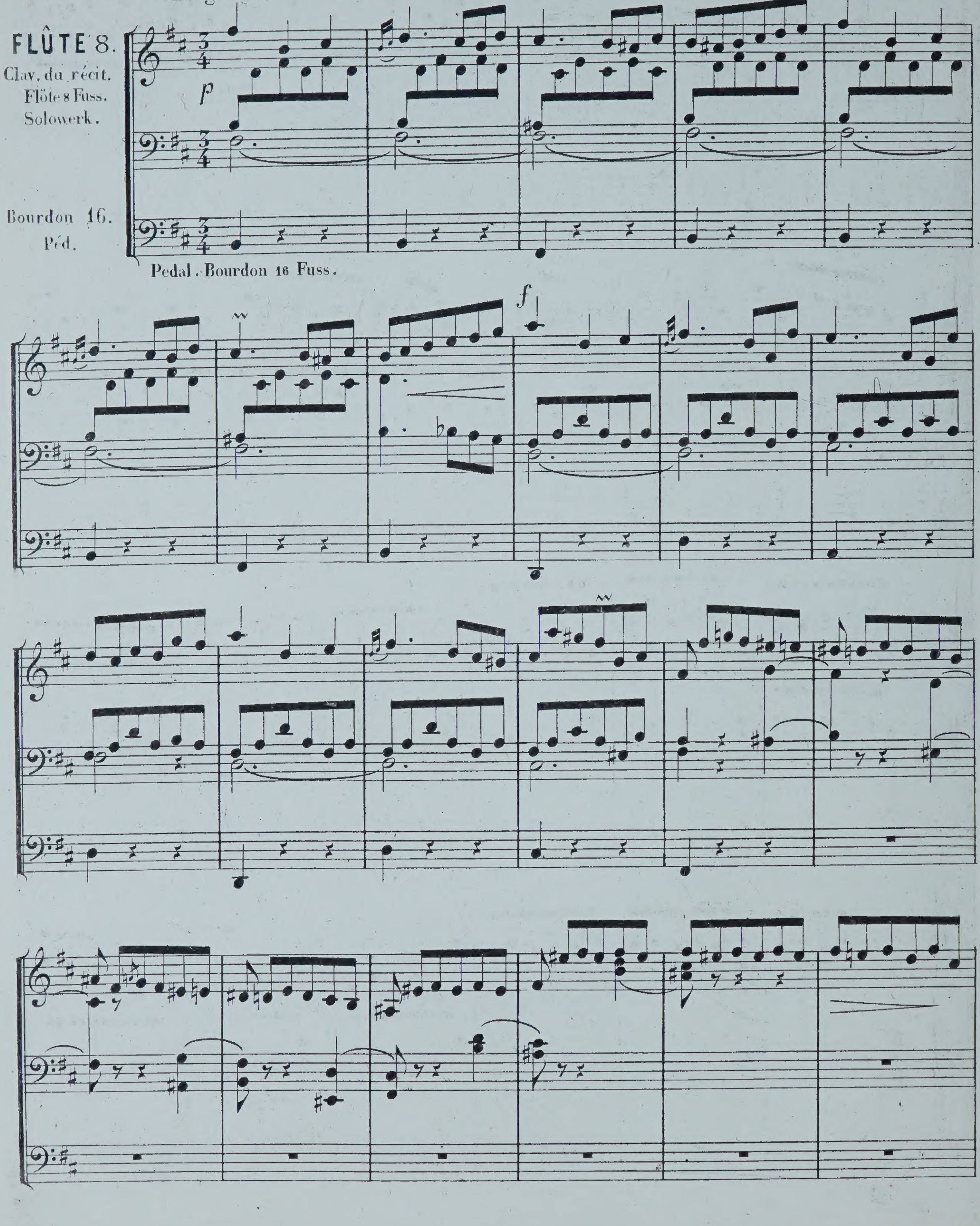
2

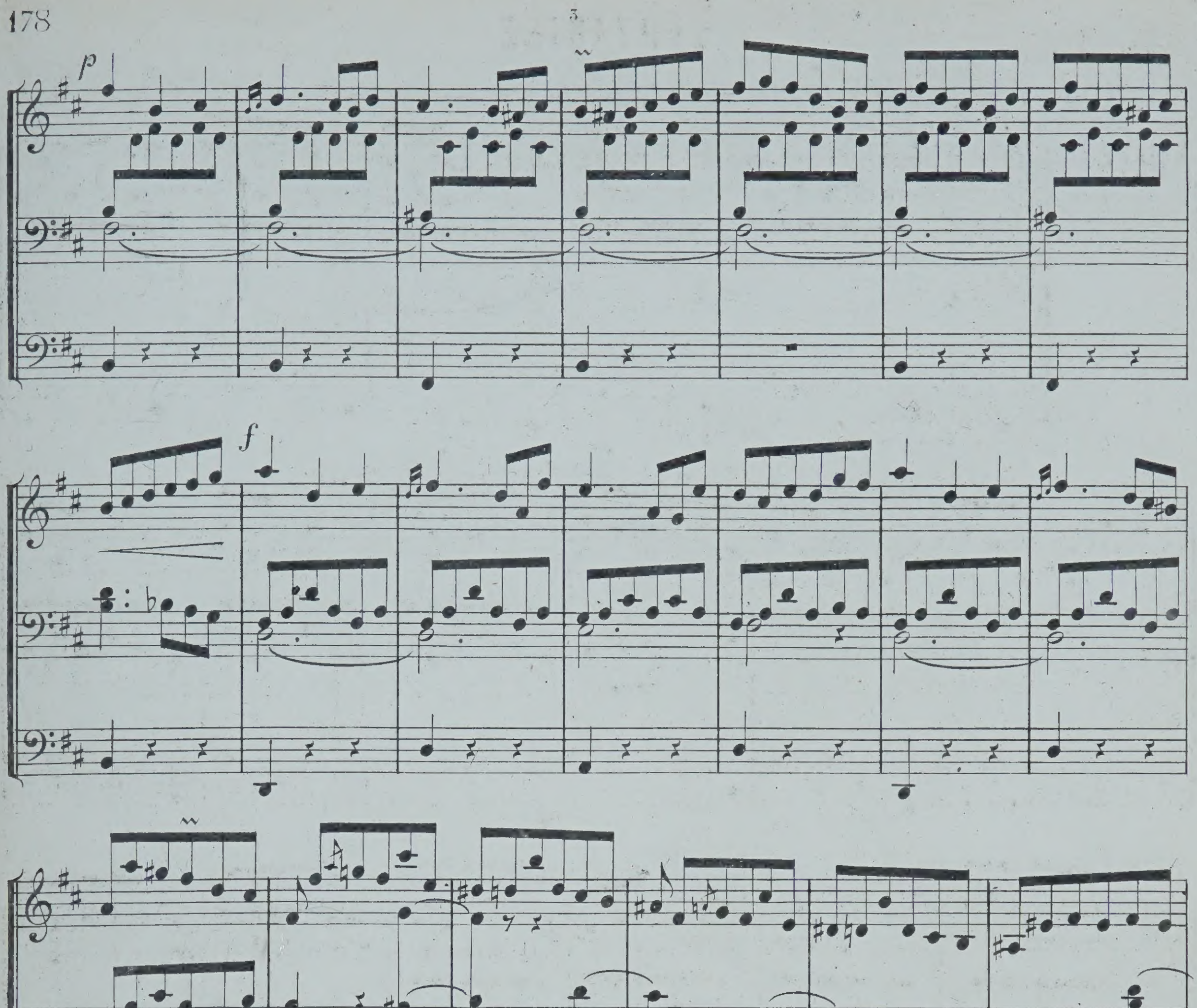
CANTABILE.

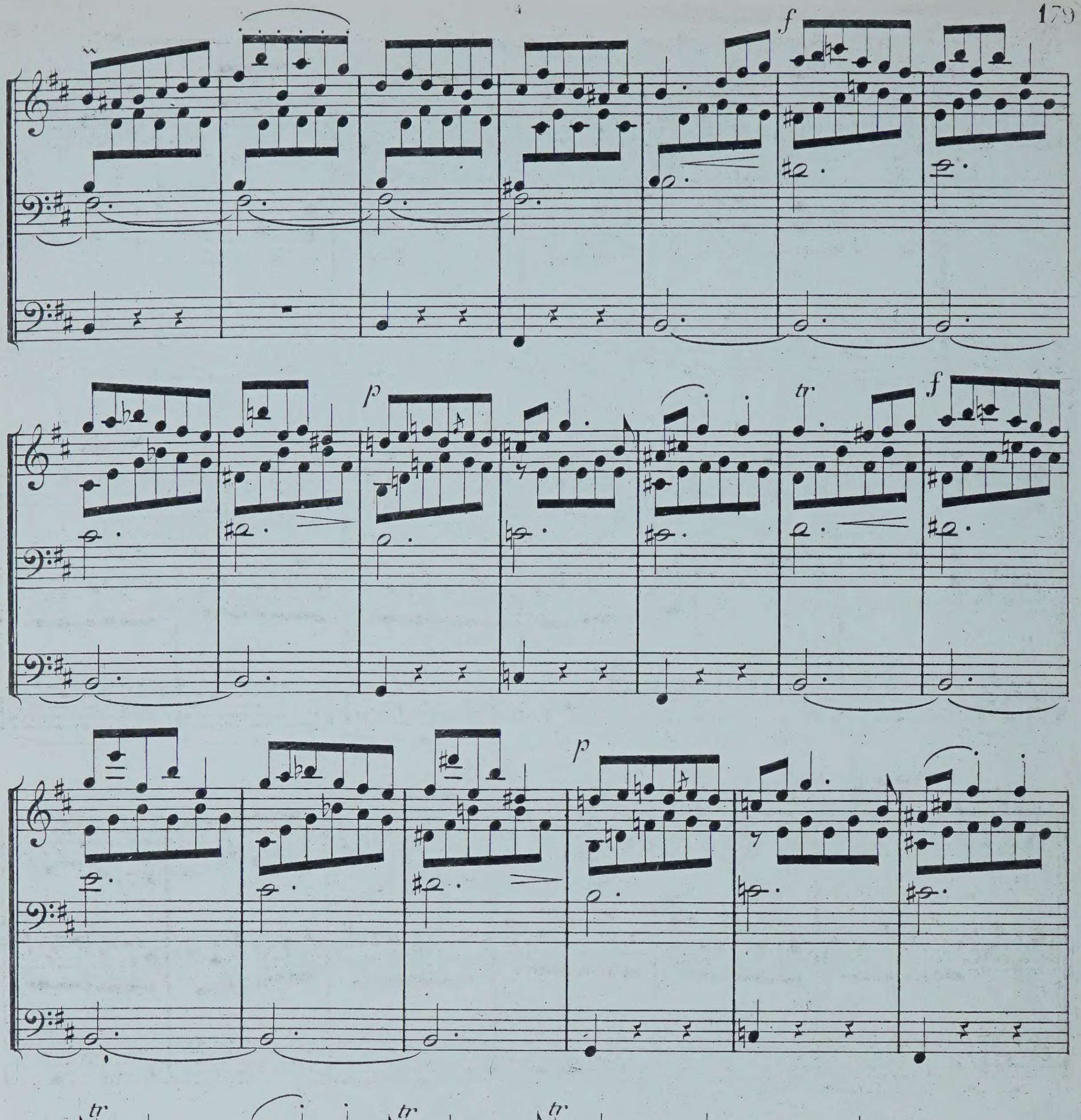
Allegretto.

FLÛTE 8.
Clav. du récit.
Flöte 8 Fuss.
Solowerk.

Bourdon 16.
Péd.


p
Pedal. Bourdon 16 Fuss.
f

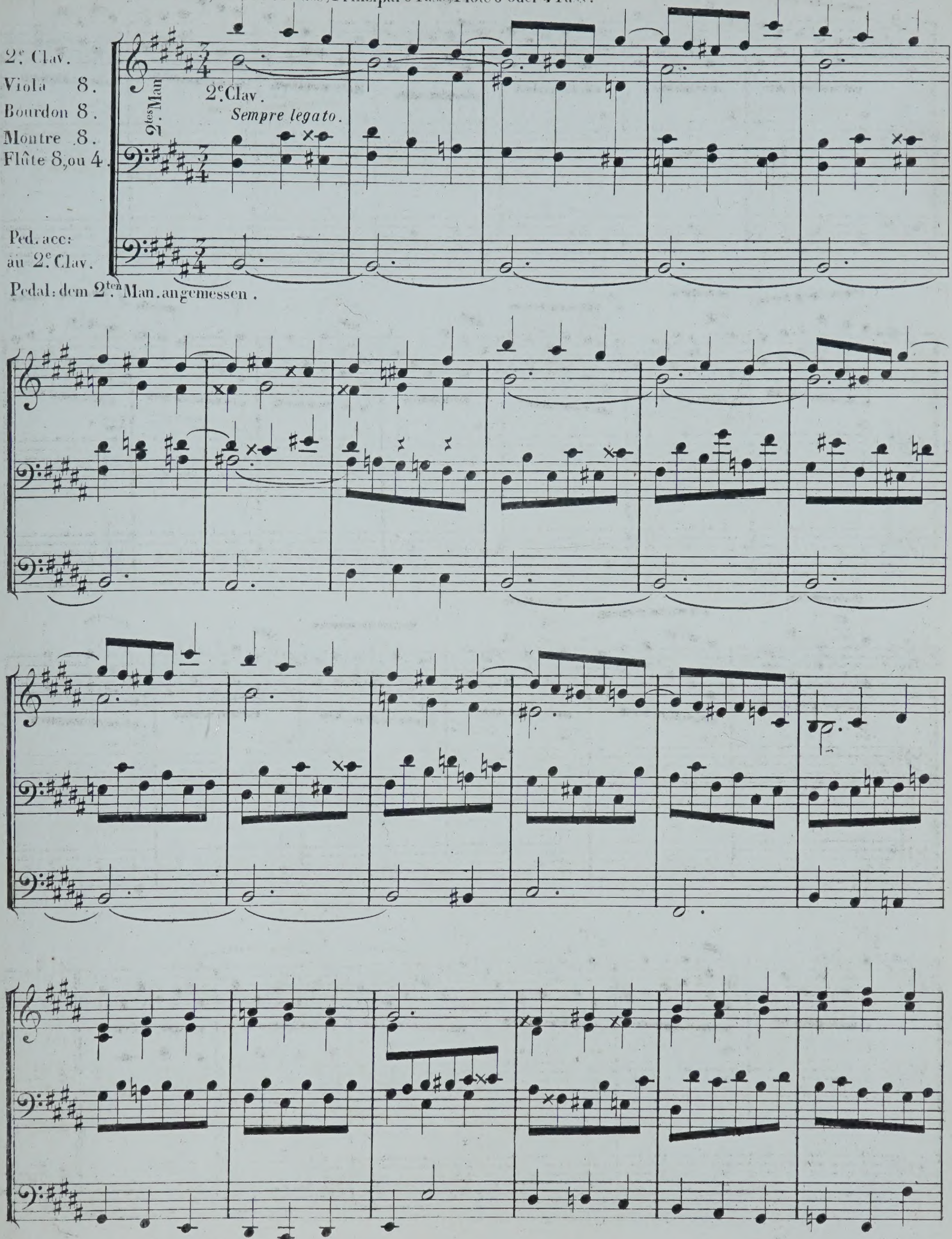

3
p
f
p

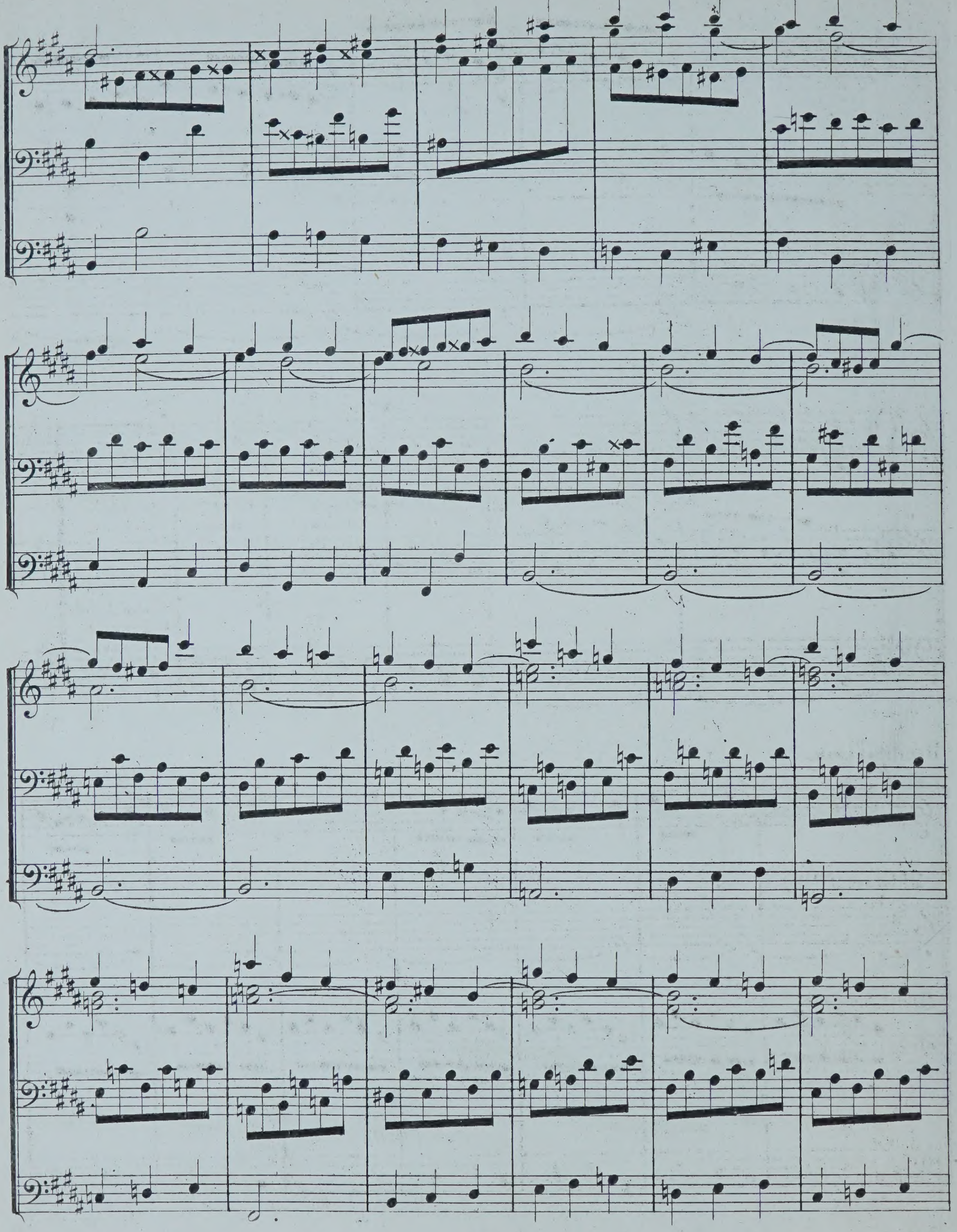

f
p
f
tr
p
tr

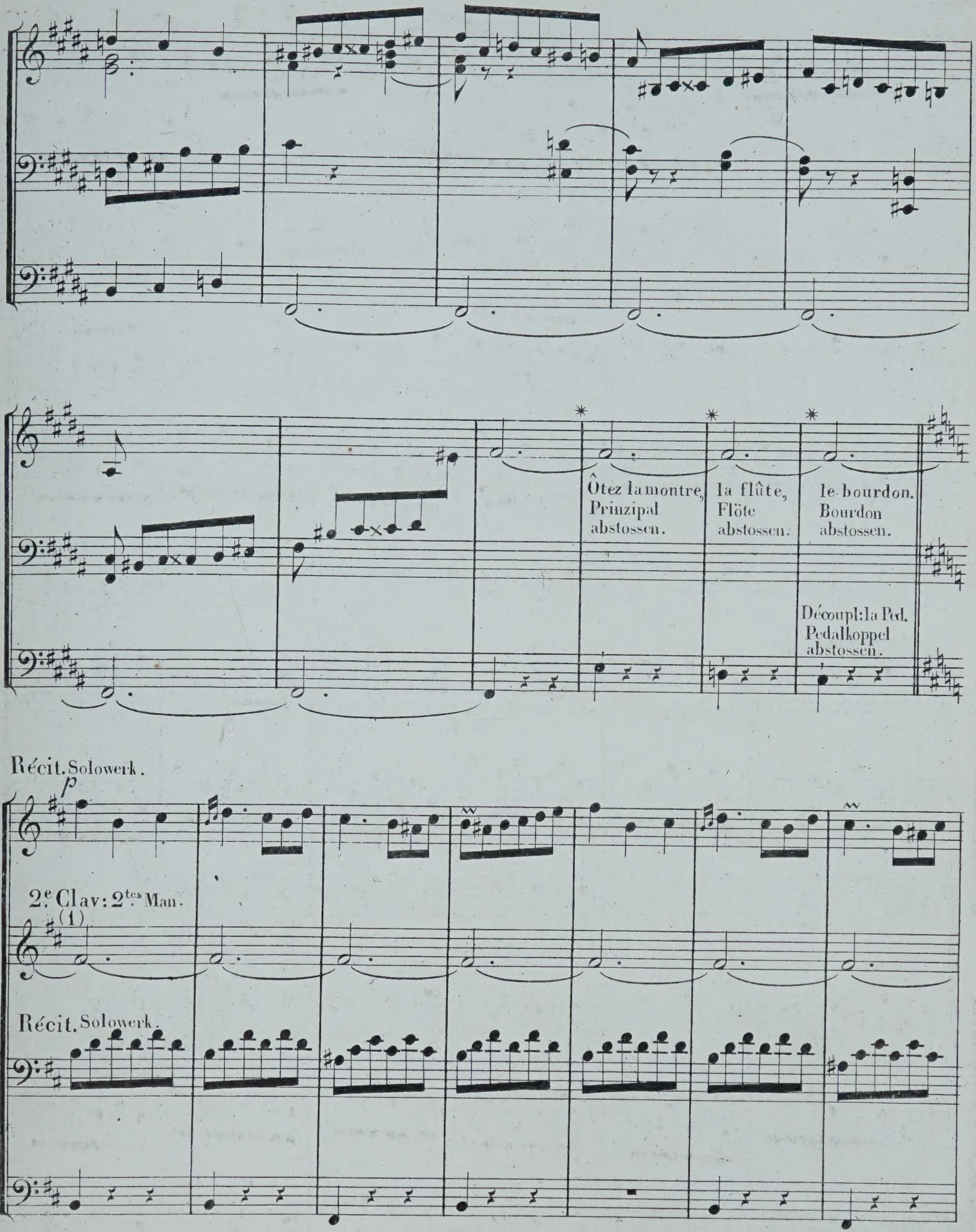
Viola 8 Fuss, Bourdon 8 Fuss, Prinzipal 8 Fuss, Flöte 8 oder 4 Fuss.

2e Clav.
Viola 8.
Bourdon 8.
Montre 8.
Flûte 8, ou 4.

Pedal: dem 2ten Man. angemessen.


5
2tes Man
2e Clav.
Sempre legato.
Ped. acc: au 2e Clav.

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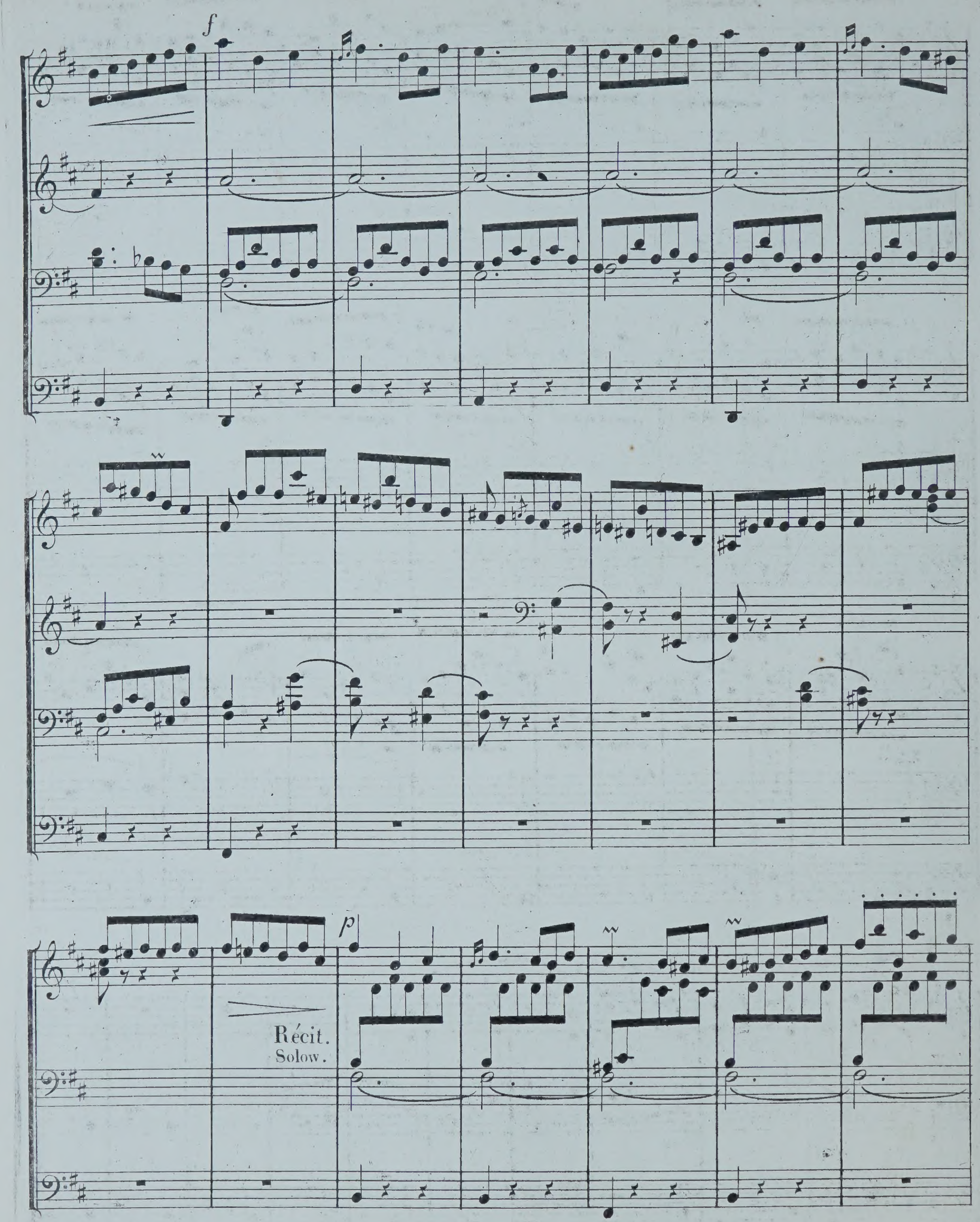
Ôtez la montre,
Prinzipal
abstossen.
*
la flûte,
Flöte
abstossen.
*
le bourdon.
Bourdon
abstossen.
Découpl: la Ped.
Pedalkoppel
abstossen.
Récit. Solowerk.
p
2e Clav: 2tes Man.
(1)
Récit. Solowerk.

(1) On soutient le Fa dièze du pouce de la main droite. (1) Man hält das Fis mit dem Daumen der rechten Hand.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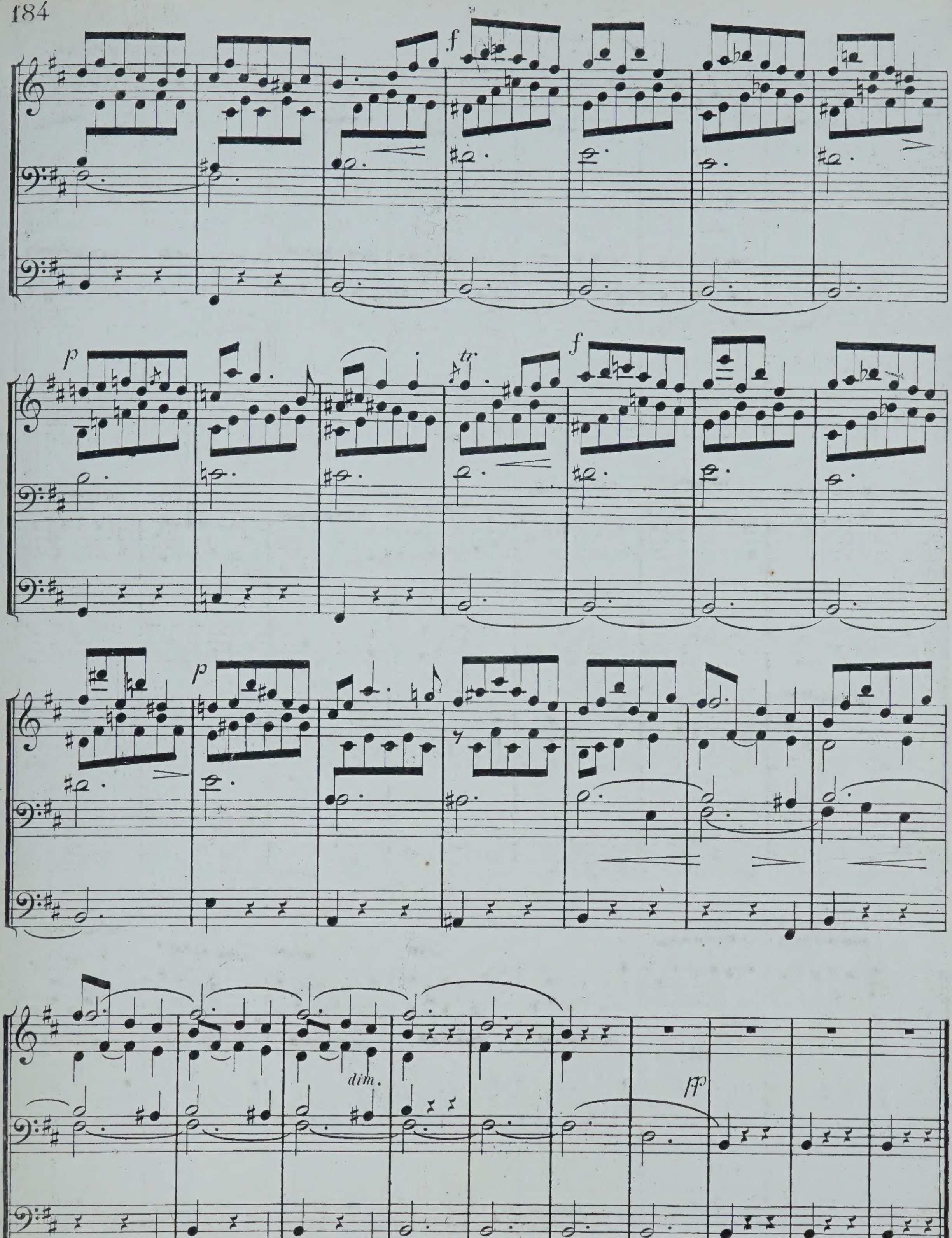
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18

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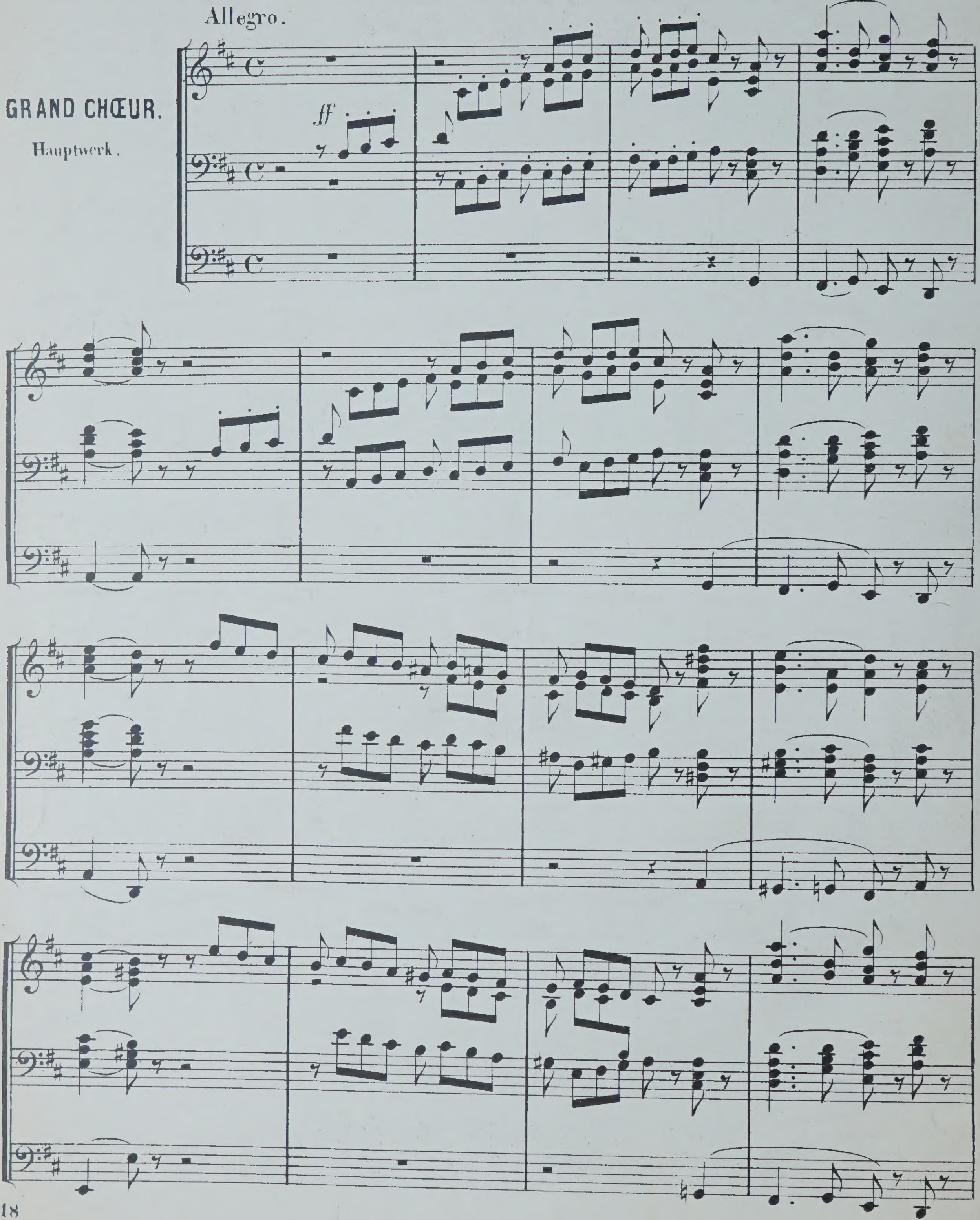
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GRAND CHŒUR.
Hauptwerk.
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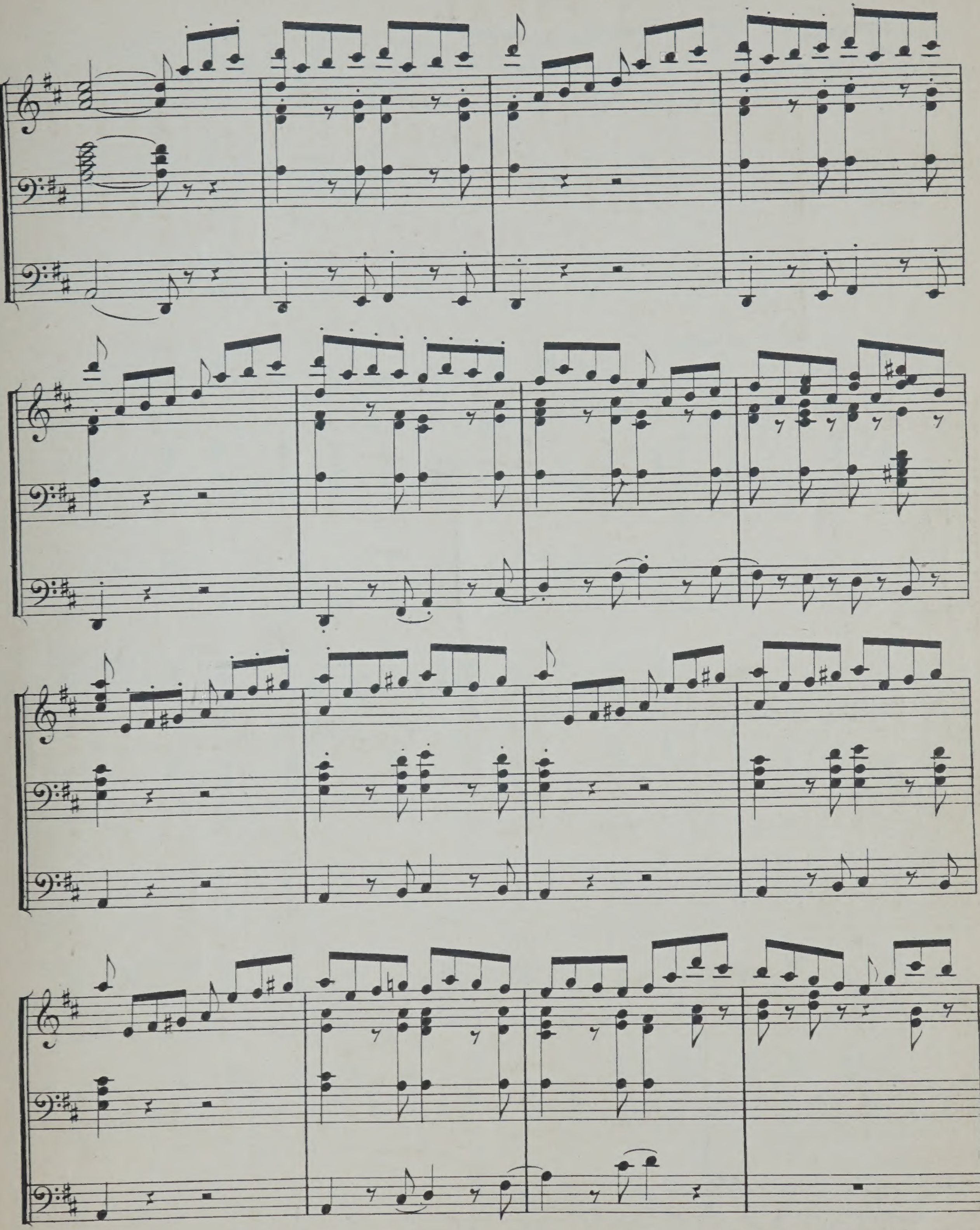

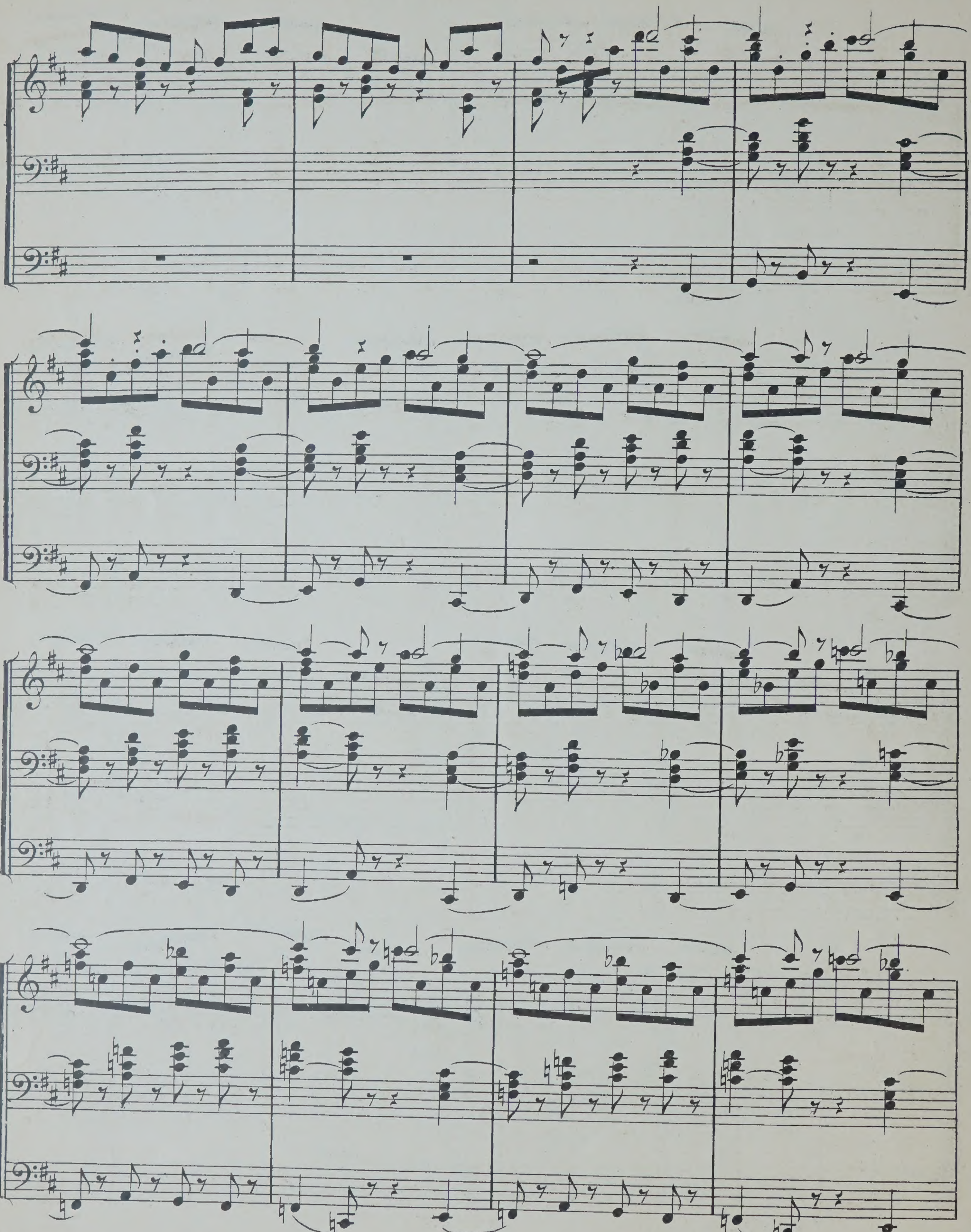

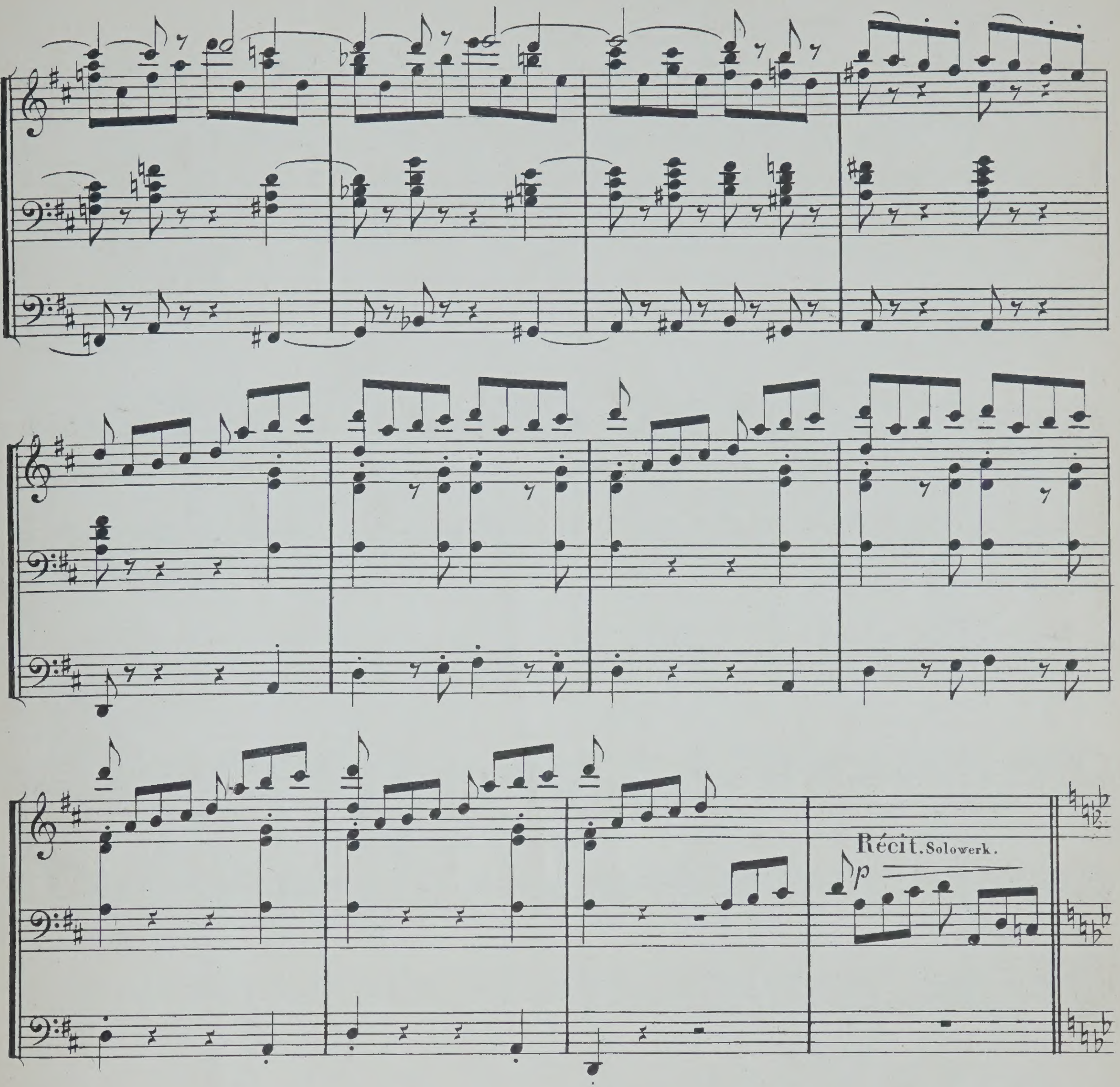
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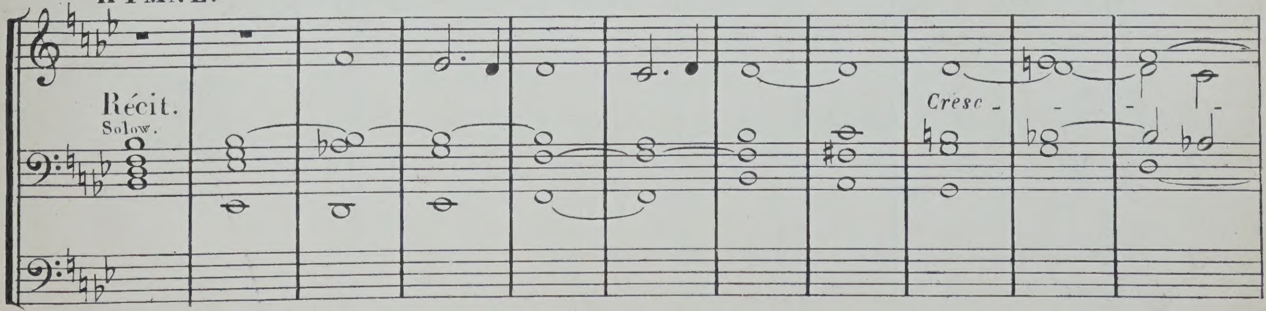
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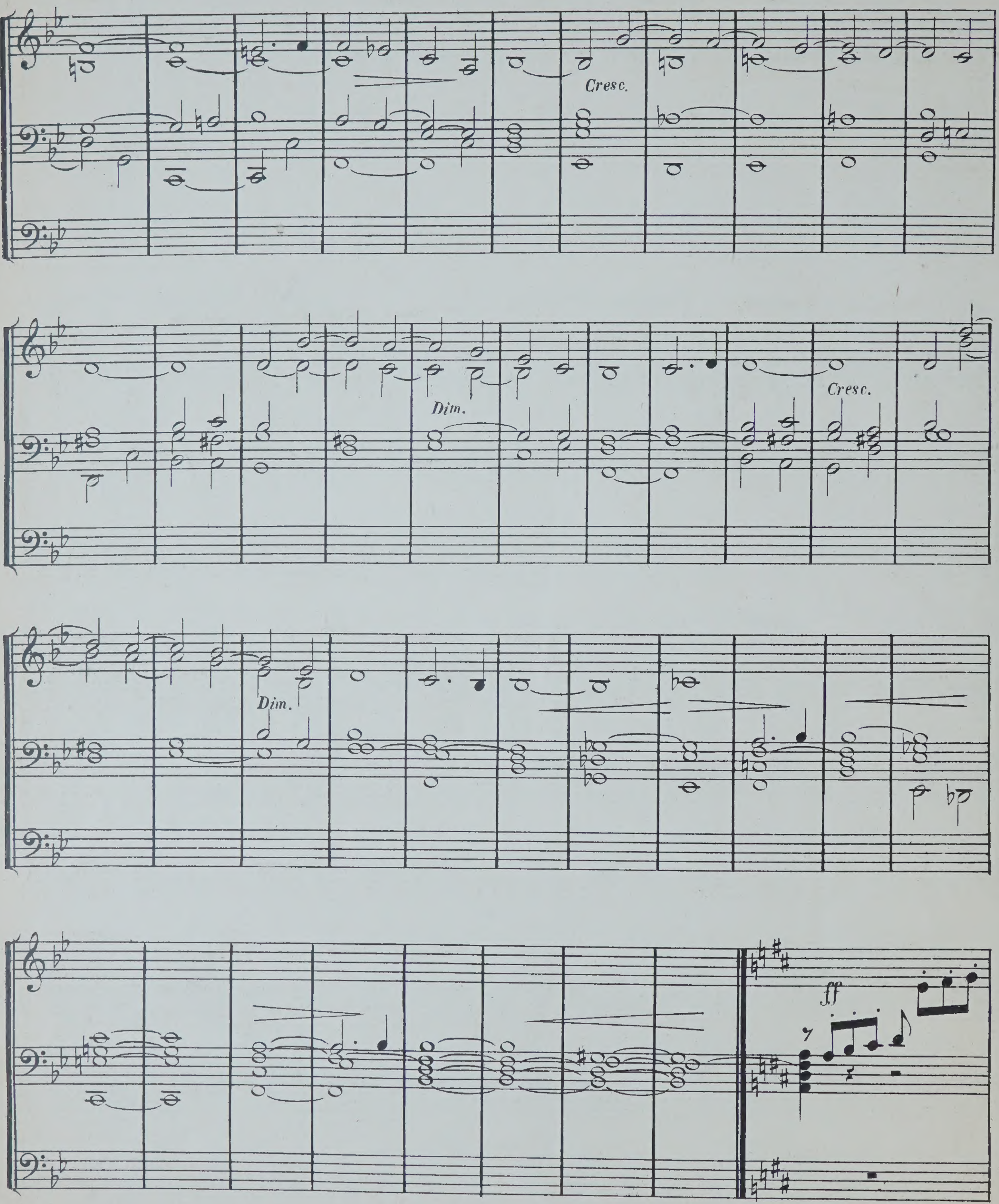
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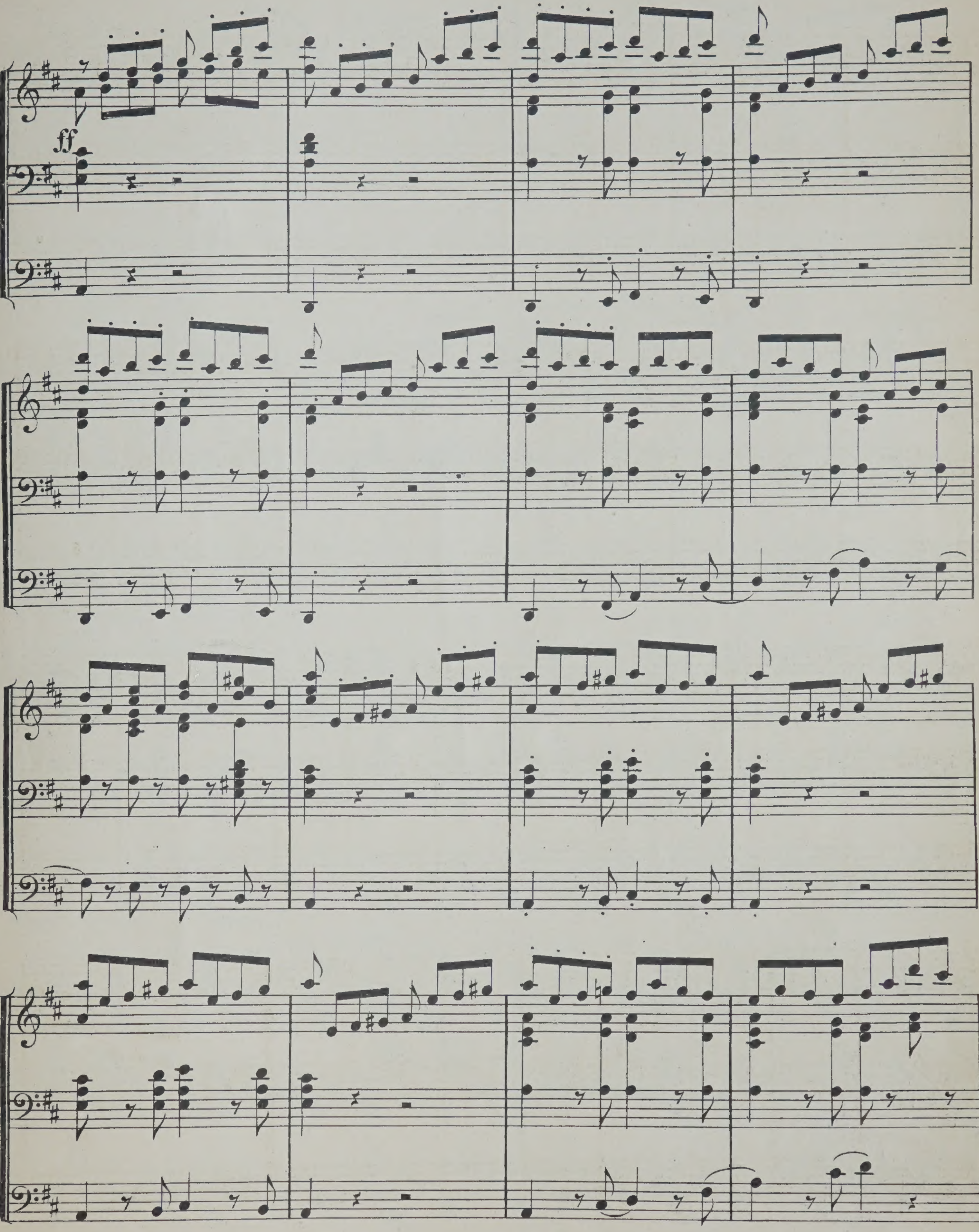
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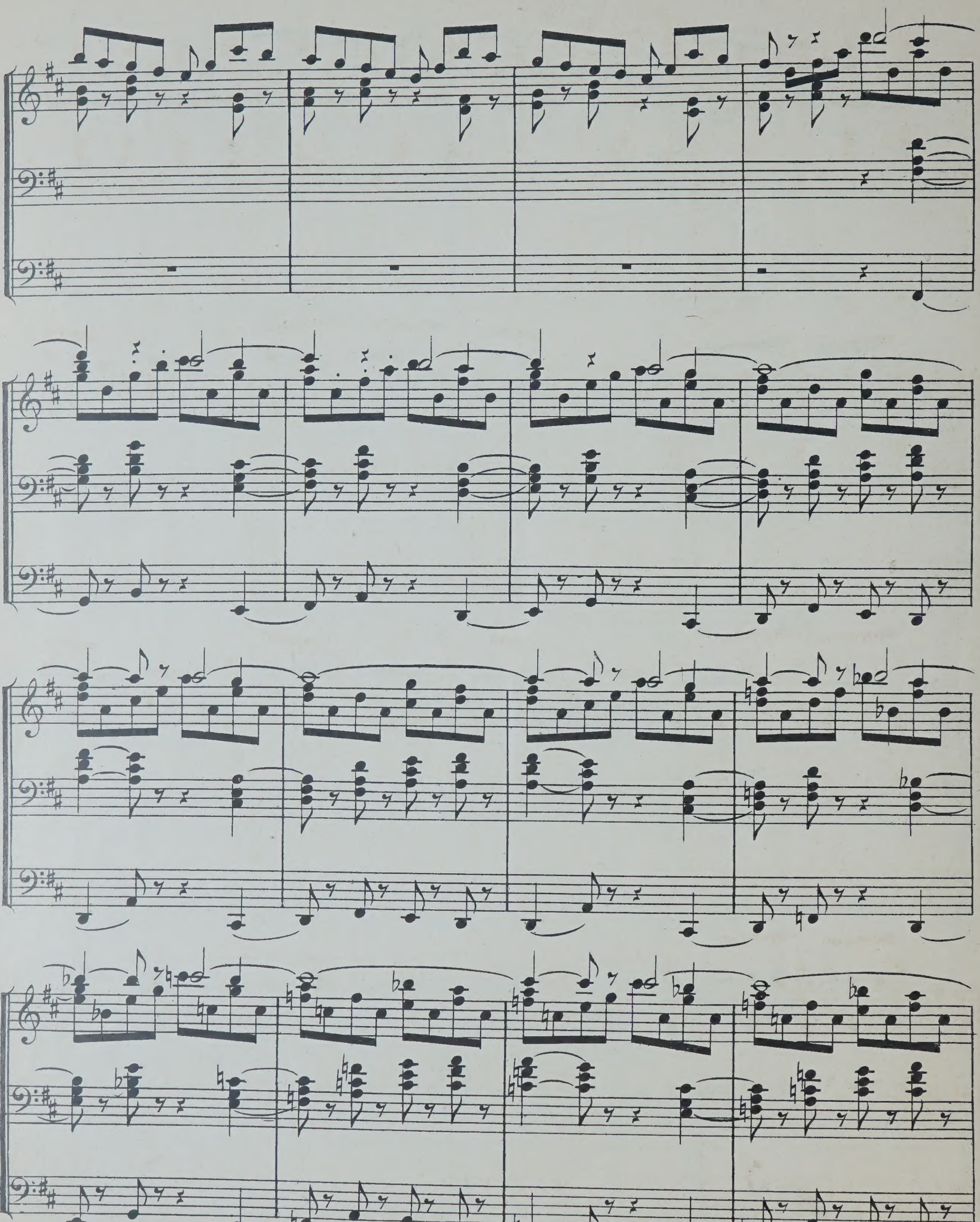

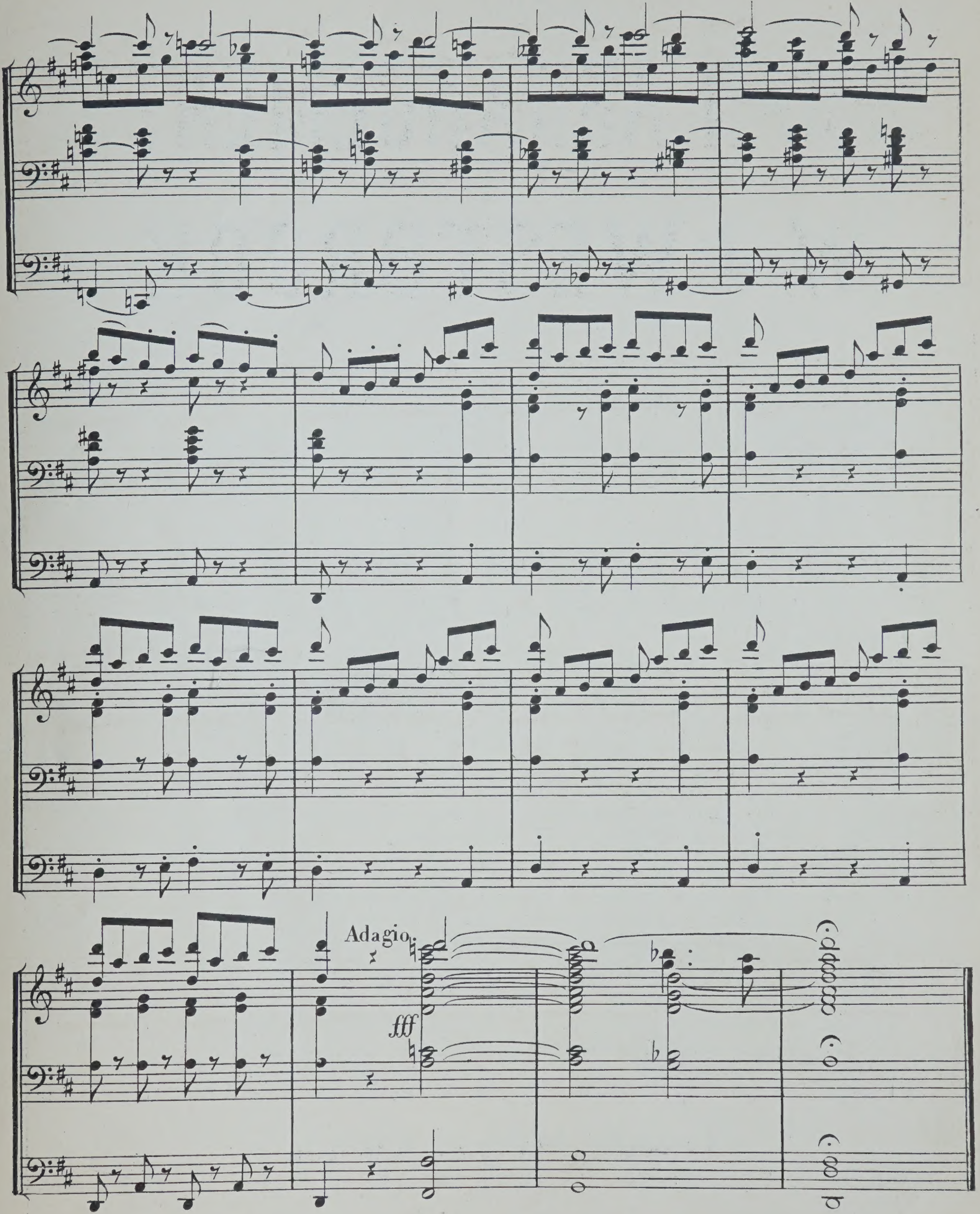

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10. *Ascher, J.* Contemplation, Op. 54, No. 1.
11. *Merkel, G.* Adagio, Op. 51.
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13. *Wagner, R.* Quintet from „The Mastersingers“.
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17. *Leybach, J.* Pastorale and Idylle.
18. *Leybach, J.* Evening Prayer; Andante religioso.
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46. *Righini.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagsmusik (Parsifal).
48. *Goldmark, C.* Bridal Song (Wedding Symphony).
49. *Widor, Ch. M.* Allegro Cantabile.
50. *Widor, Ch. M.* Marche Nuptiale.
51. *Händel, G. F.* Air: „Guardian Angels“ (Time and Truth).
52. *Mozart, W. A.* Dulcissimum convivium (Litany in E flat).
53. *Mozart, W. A.* Agnus Dei (Litany in E flat).
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55. *Widor, Ch. M.* Nocturne.
56. *Widor, Ch. M.* Scherzando.
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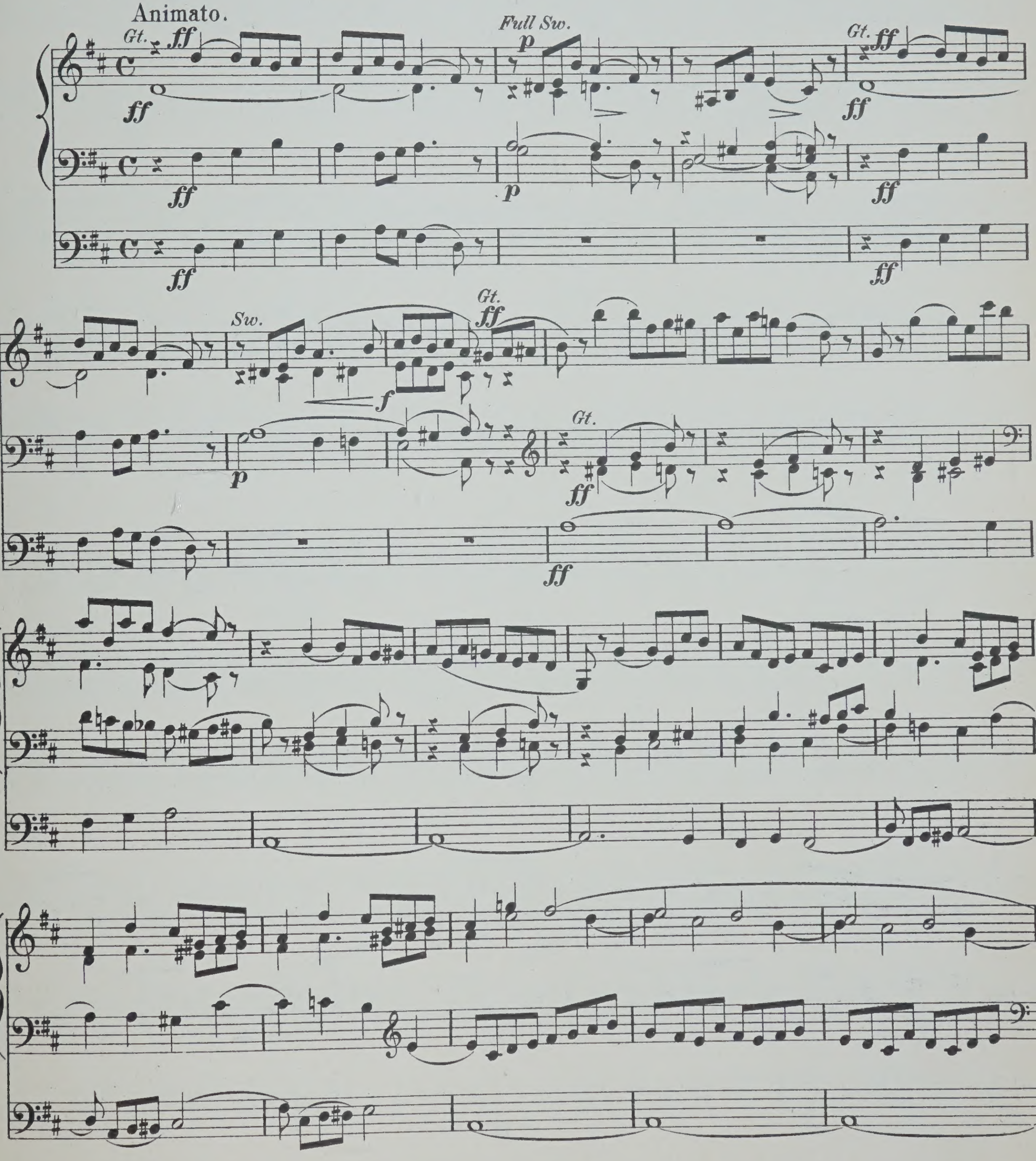
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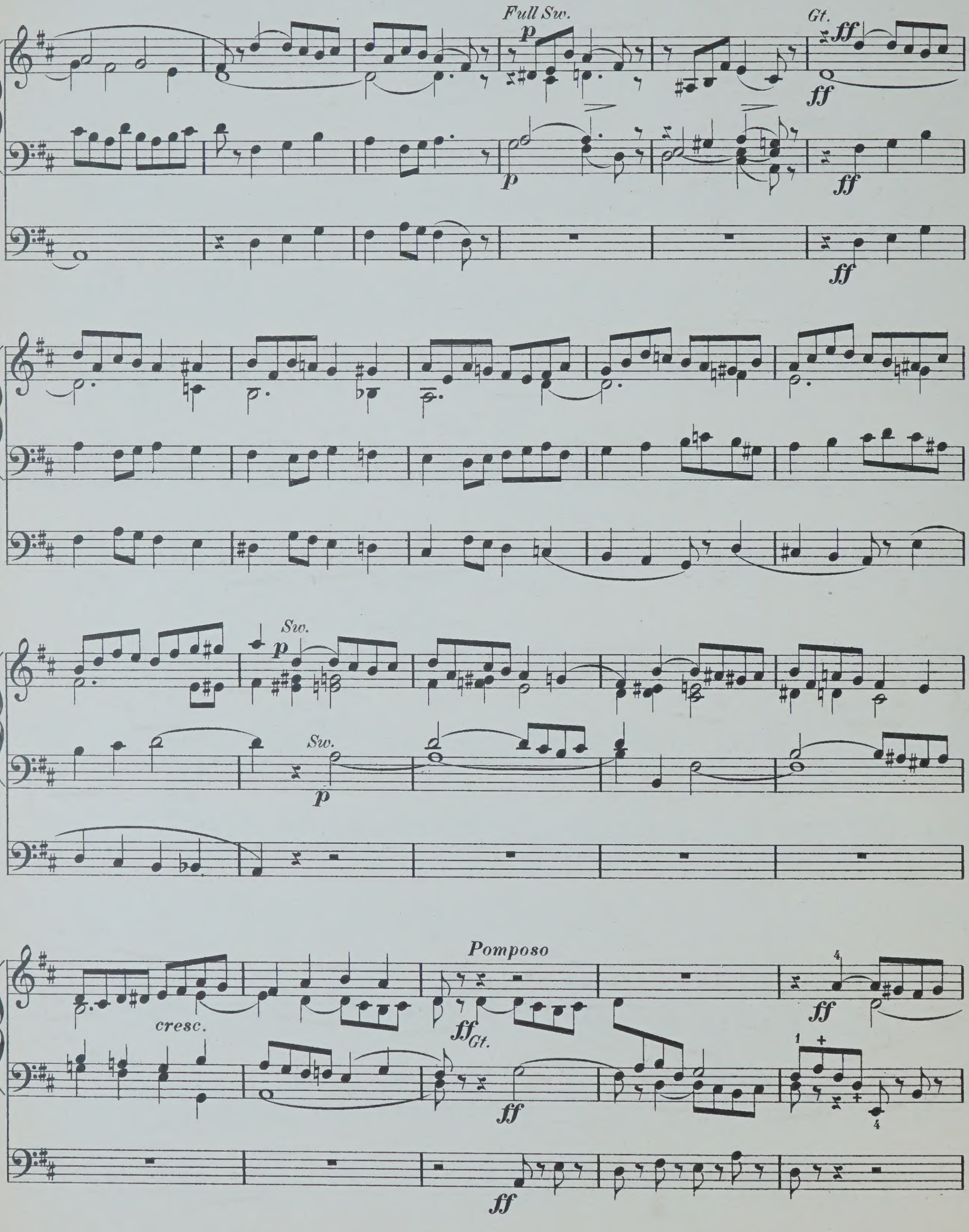
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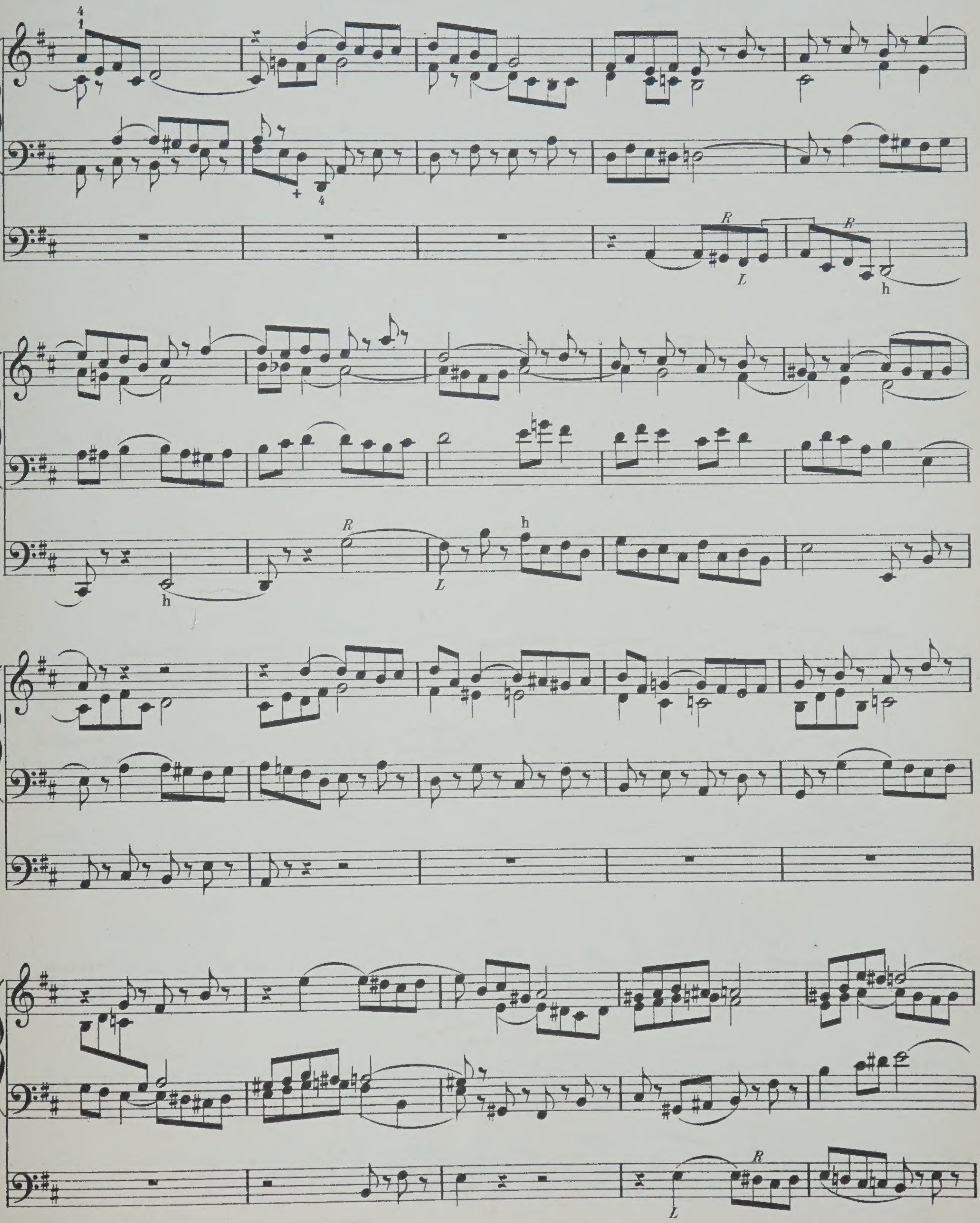
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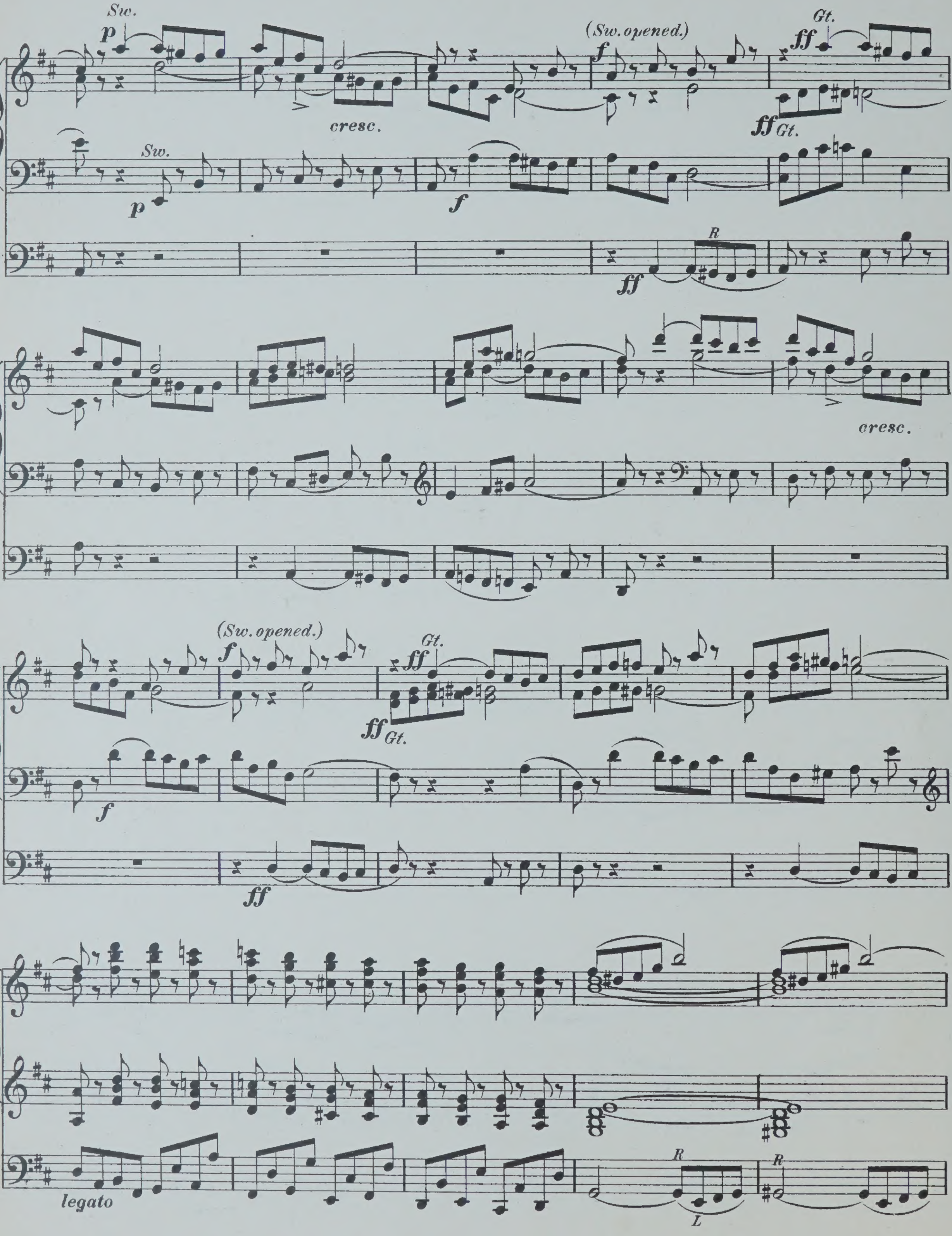
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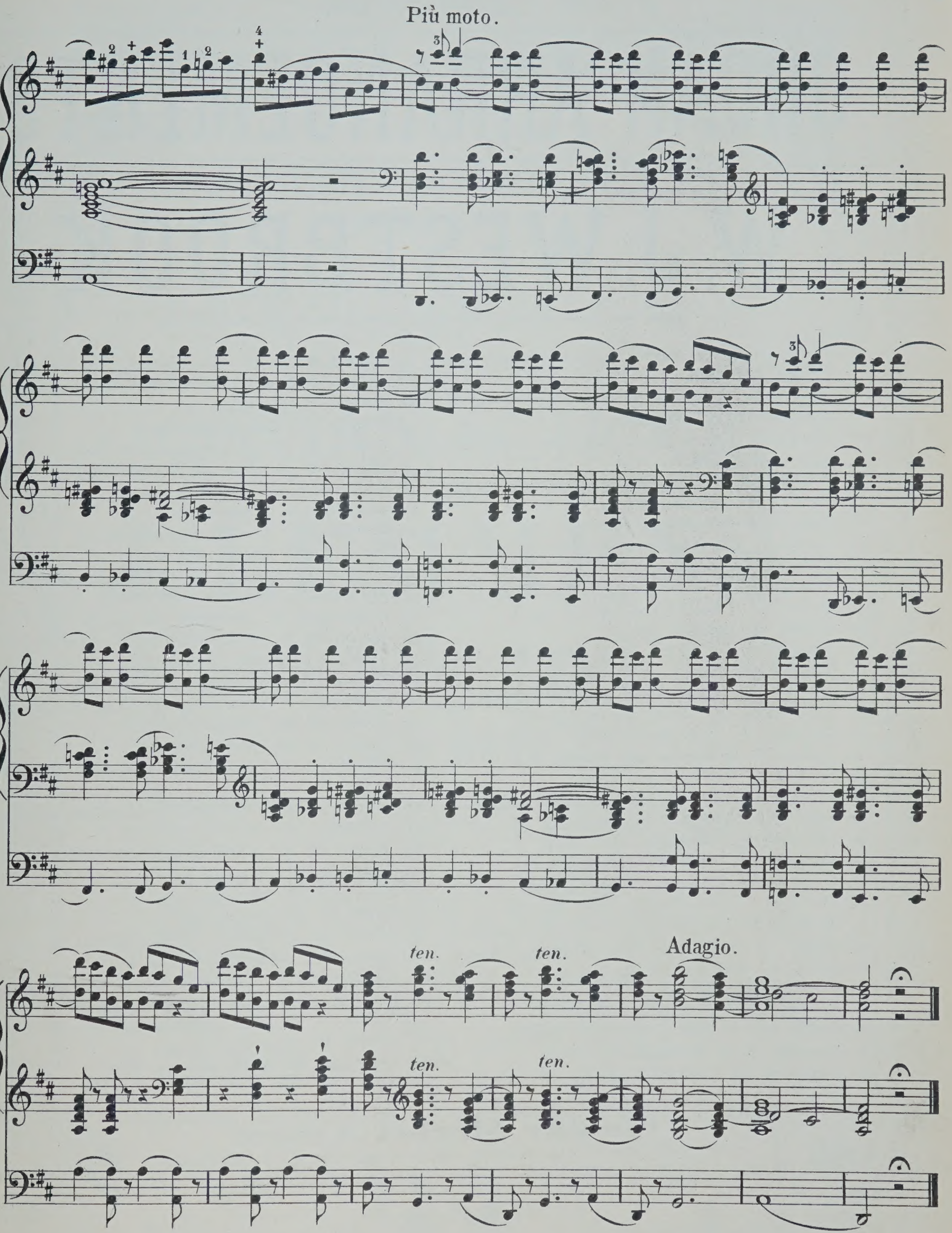
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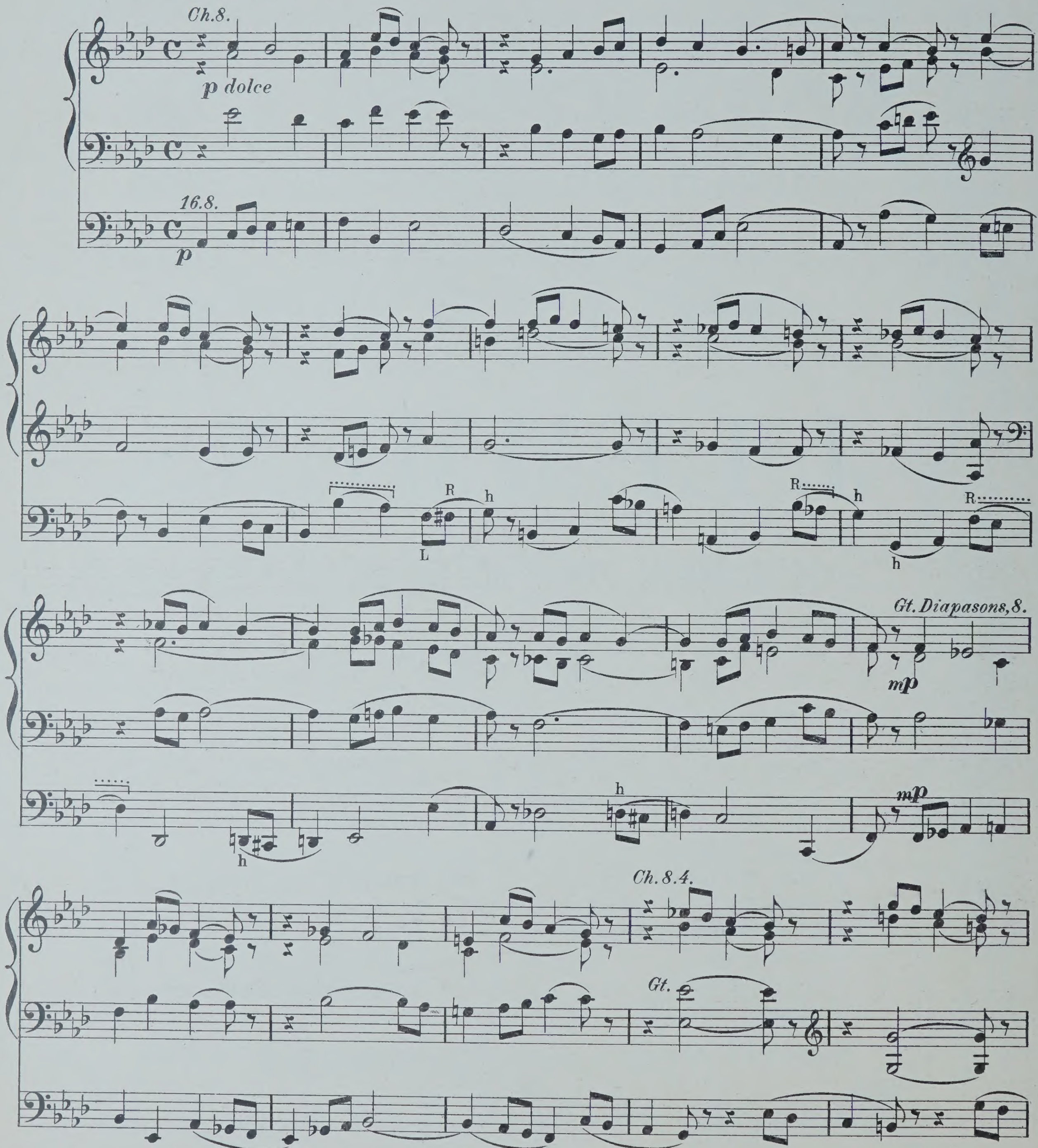
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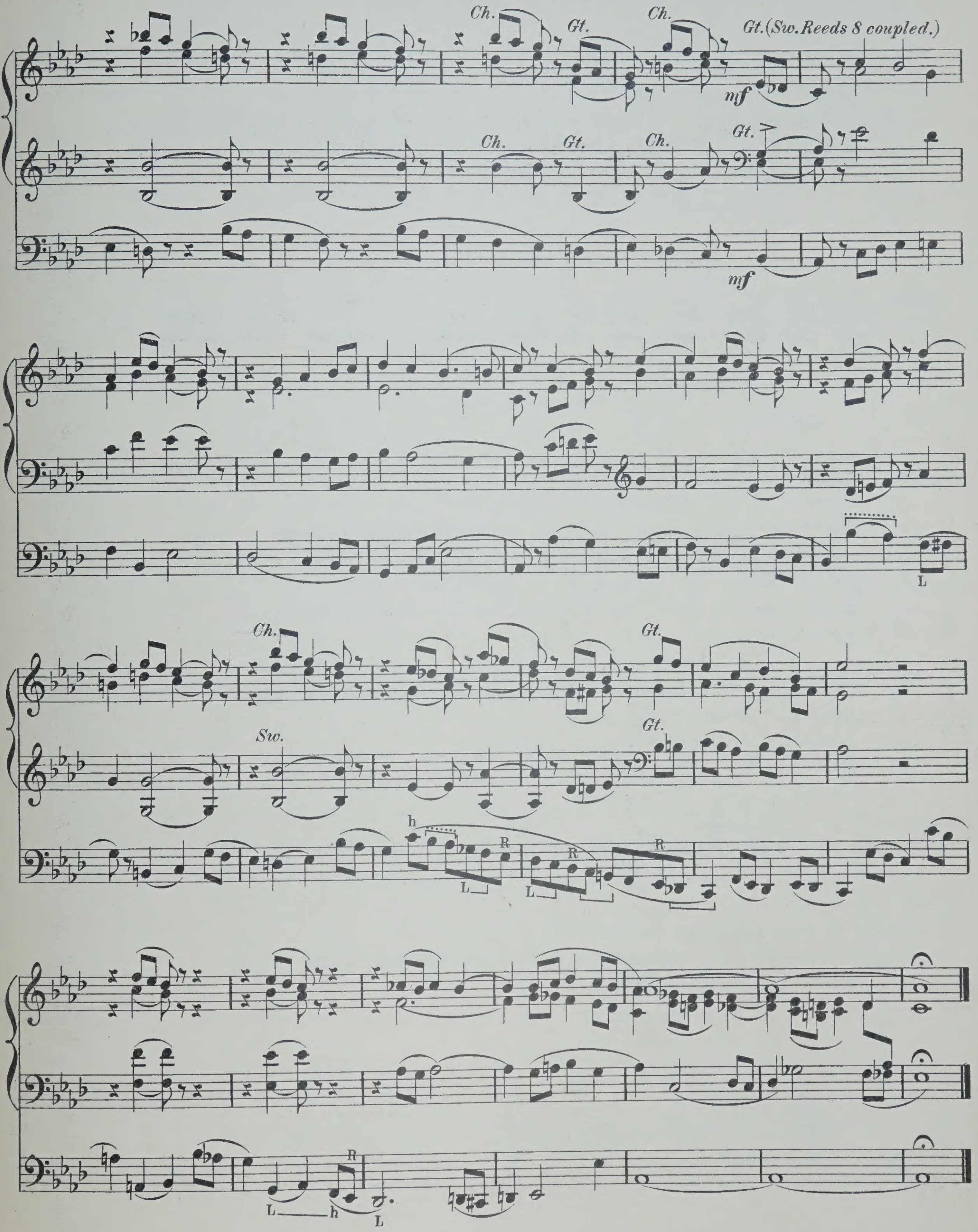
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» 2.	Three Communions	3/–
» 3.	Prayer	2/–
» 4.	Quatuor, Prelude and Postlude	2/6
» 5.	Offertoire	2/6
» 6.	Laudate Dominum	2/6
» 7.	Fugue in F-minor	2/–
» 8.	Lauda Sion	2/6
» 9.	Introduction and Fugue in C-min.	2/6
« 10.	Ite Missa est	3/–
« 11.	Scherzo symphonique	3/6
« 12.	Offertoire »Hosannah«	3/–
No. 13.	Triumphal March	3/–
» 14.	Andante with Variations	3/–
» 15.	Prelude (in 3 parts)	2/–
» 16.	Fanfare	3/–
» 17.	Cantabile	3/–
» 18.	Finale, Grand Chorus	3/–
» 19.	Offertoire in D (Postlude)	2/6
» 20.	Communion in A flat	2/–
» 21.	Fugue in G minor	2/6
» 22.	Communion in E flat	2/–
» 23.	Magnificat (Postlude) in E	2/–

Lemmens-Album, 12 popular Pieces arranged by **W. T. Best.**
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B. SCHOTT'S SÖHNE
MAYENCE
Weihergarten.

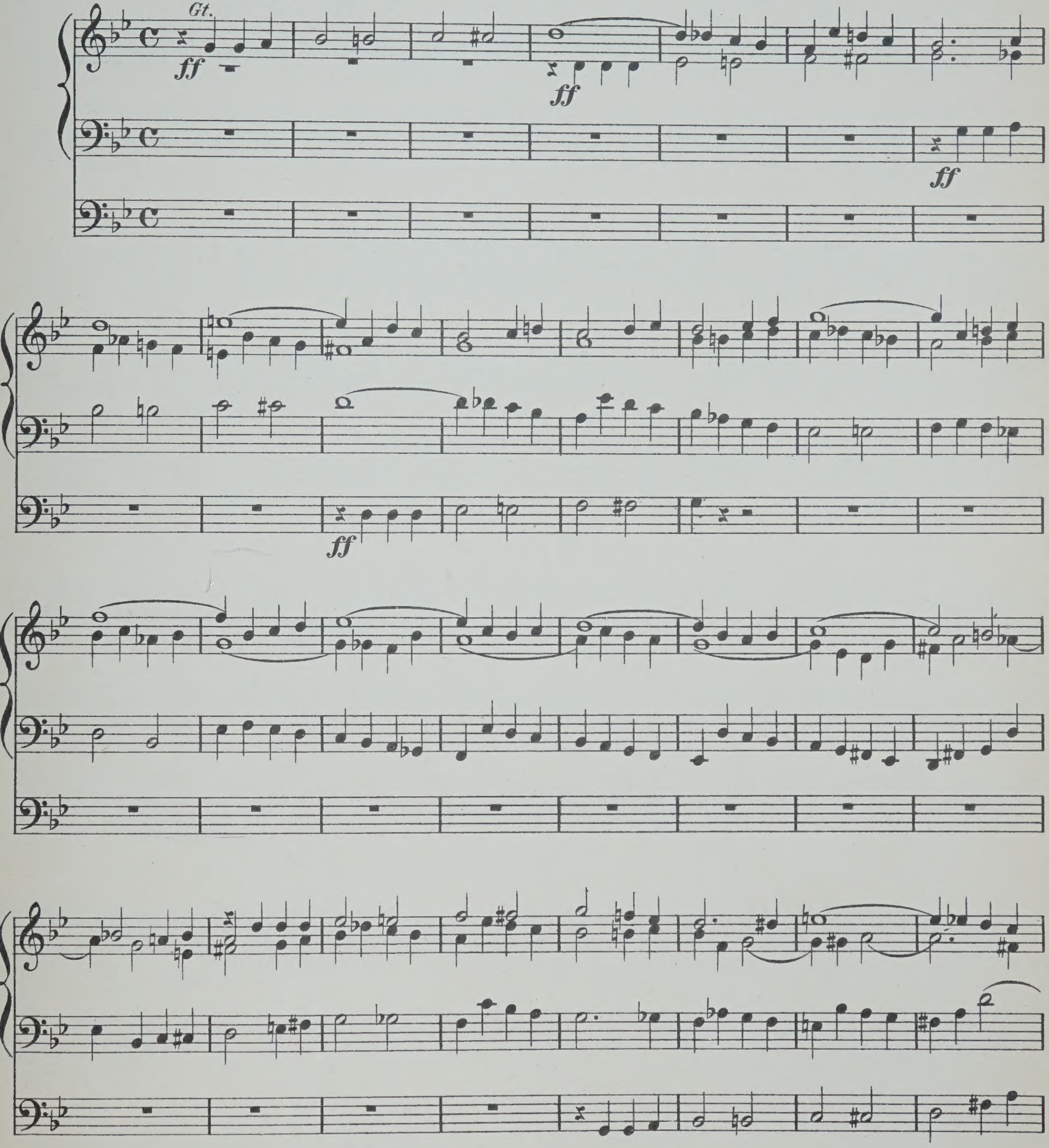
Fugue

in G minor.

Edited by W. T. Best.

J. LEMMENS.

Allegro con spirito.



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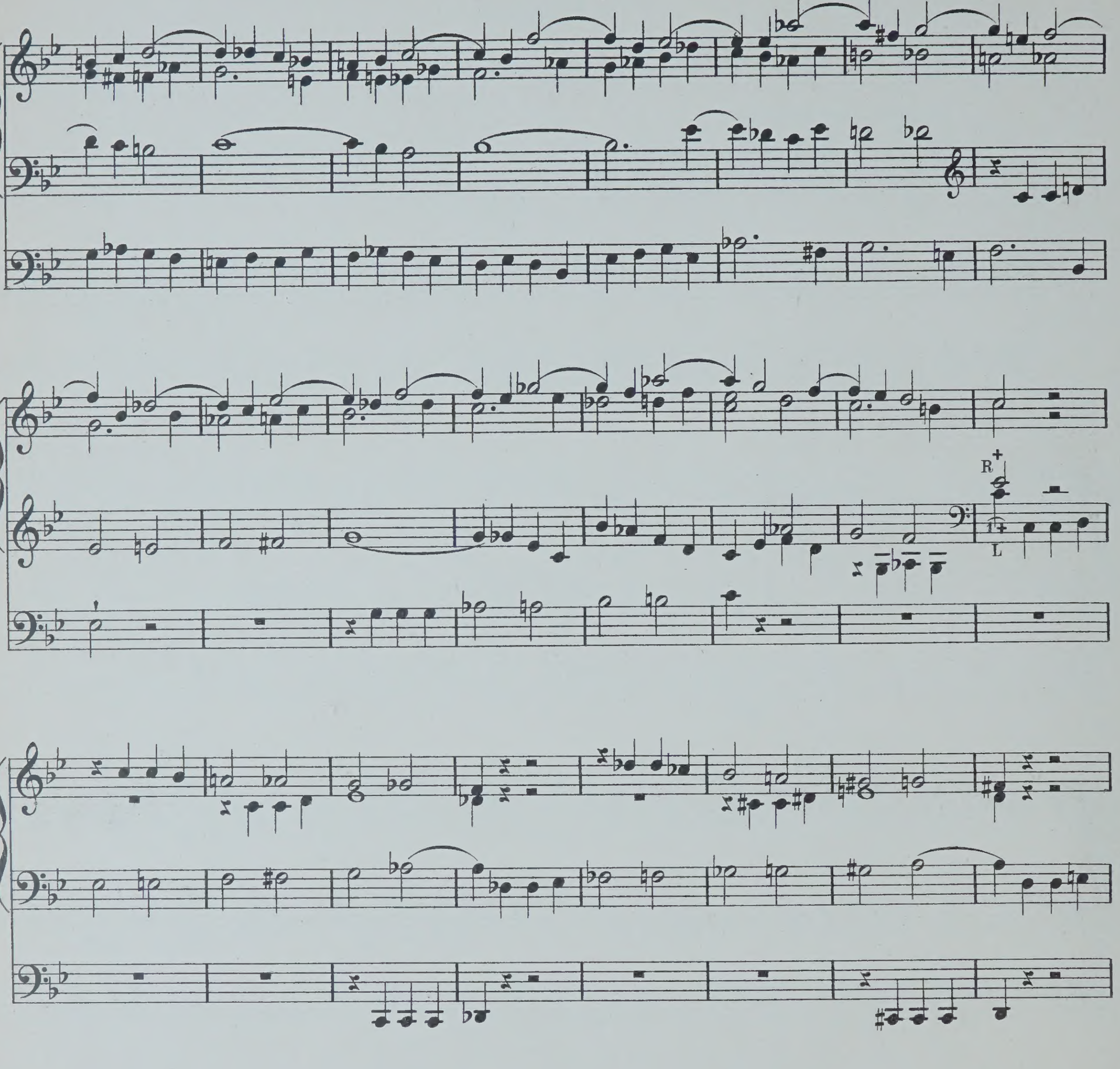
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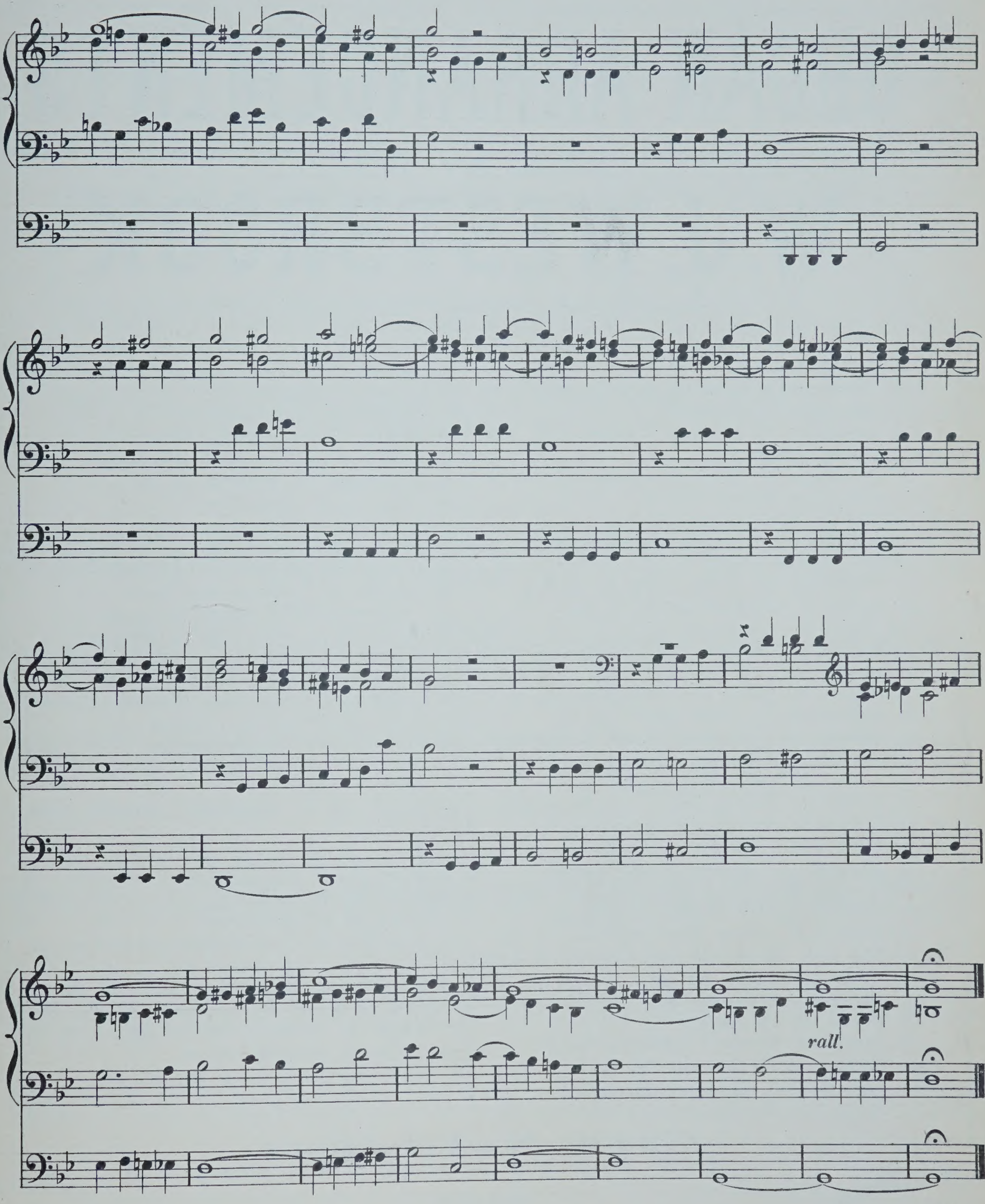
rall.

NEW
ORGAN ARRANGEMENTS
BY
W. J. WESTBROOK

No.

1. *Neukomm, Ch. S.* Chorus "Le Jour s'éteint", from Hymne de la Nuit.
2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
3. *Kalkbrenner, F.* Andante.
4. *Neukomm, Ch. S.* "Solo: Ces flots d'or", from Hymne de la Nuit.
5. *Rheinberger, J.* "Requiem aeternam dona eis Domine", from Requiem, Op. 60.
6. *Raff, J.* Festival-March, Op. 139.
7. *Ascher, J.* The Queen's March, Op. 62.
8. *Gounod, Ch.* Elegy.
9. *Vieuxtemps, H.* Romance, Op. 40, No. 1.
10. *Ascher, J.* Contemplation, Op. 54, No. 1.
11. *Merkel, G.* Adagio, Op. 51.
12. *Wagner, R.* Walter's Price Song, from "The Mastersingers".
13. *Wagner, R.* Quintet from "The Mastersingers".
14. *Goltermann, G.* Heroic March, Op. 73.
15. *Schubert, Fr.* Ave Maria.-Hymn to the Virgin.
16. *Leybach, J.* Meditation and Prayer.
17. *Leybach, J.* Pastorale and Idylle.
18. *Leybach, J.* Evening Prayer; Andante religioso.
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21. *Beethoven, L.* Larghetto. Violin-Concerto,
22. *Mendelssohn,* Andante. Violin Concerto, e.
23. *Stradella, A.* Air d'Eglise. Pietà Signore,
24. *Viotti, J. B.* Adagio from 22nd Violin Concerto.
25. *Bach, J. S.* Cradle-Song, from Christmas Oratorio.
26. *Ascher, J.* Fanfare. Op. 40.
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28. *Rossini, G.* La Charité.
29. *David, Fél.* Hymne à la Nuit. (Le Désert)
30. *Svendsen, J. S.* Romance, Op. 26
31. *Rubinstein, A.* Allegro moderato. Op. 10.

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33. *Lachner, F.* Festival-March from "Catharina Cornaro."
34. *Rossini, G.* Quoniam.
35. *Wagner, R.* Huldigungsmarsch.
36. *Bordèse, L.* David singing before Saul.
37. *Mozart, W. A.* Non più di fiori (Tito).
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40. *Cherubini, L.* O Deus, ego amo te.
41. *Ernst, H. W.* Elegie. Op. 10.
42. *Wagner, R.* Overture to: "The Mastersingers".
43. *Spontini, G.* Romance from "Milton."
44. *Goltermann, G.* Religioso, Op. 53, No. 2.
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46. *Righini.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagsmusik (Parsifal).
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55. *Widor, Ch. M.* Nocturne.
56. *Widor, Ch. M.* Scherzando.
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63. *Spohr, L.* Barcarolle, Op. 135, No. 1.

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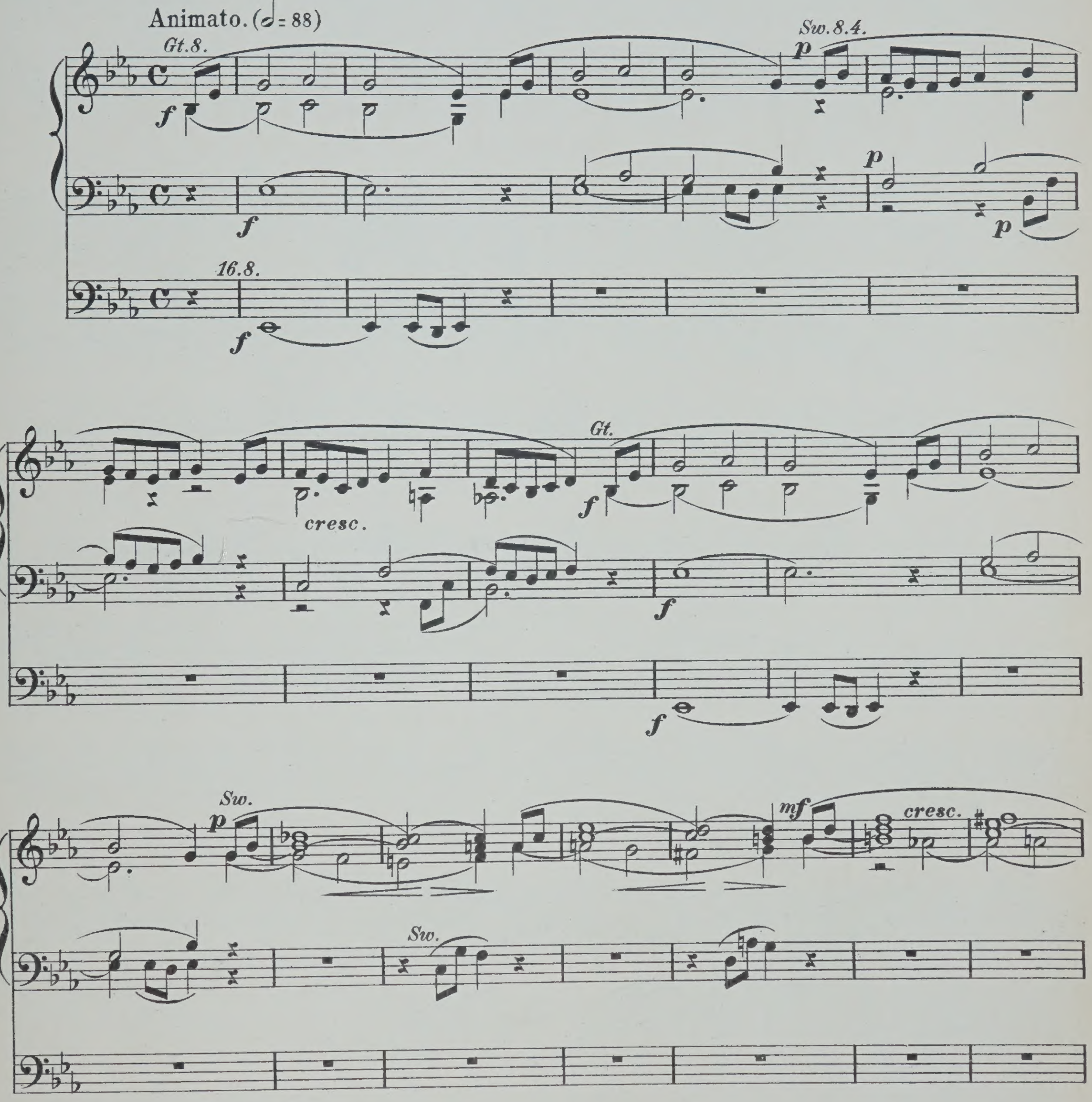
Animato. (𝅗𝅥 = 88)
Gt. 8.
f
16. 8.
Sw. 8. 4.
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Gt.
Sw.
mf

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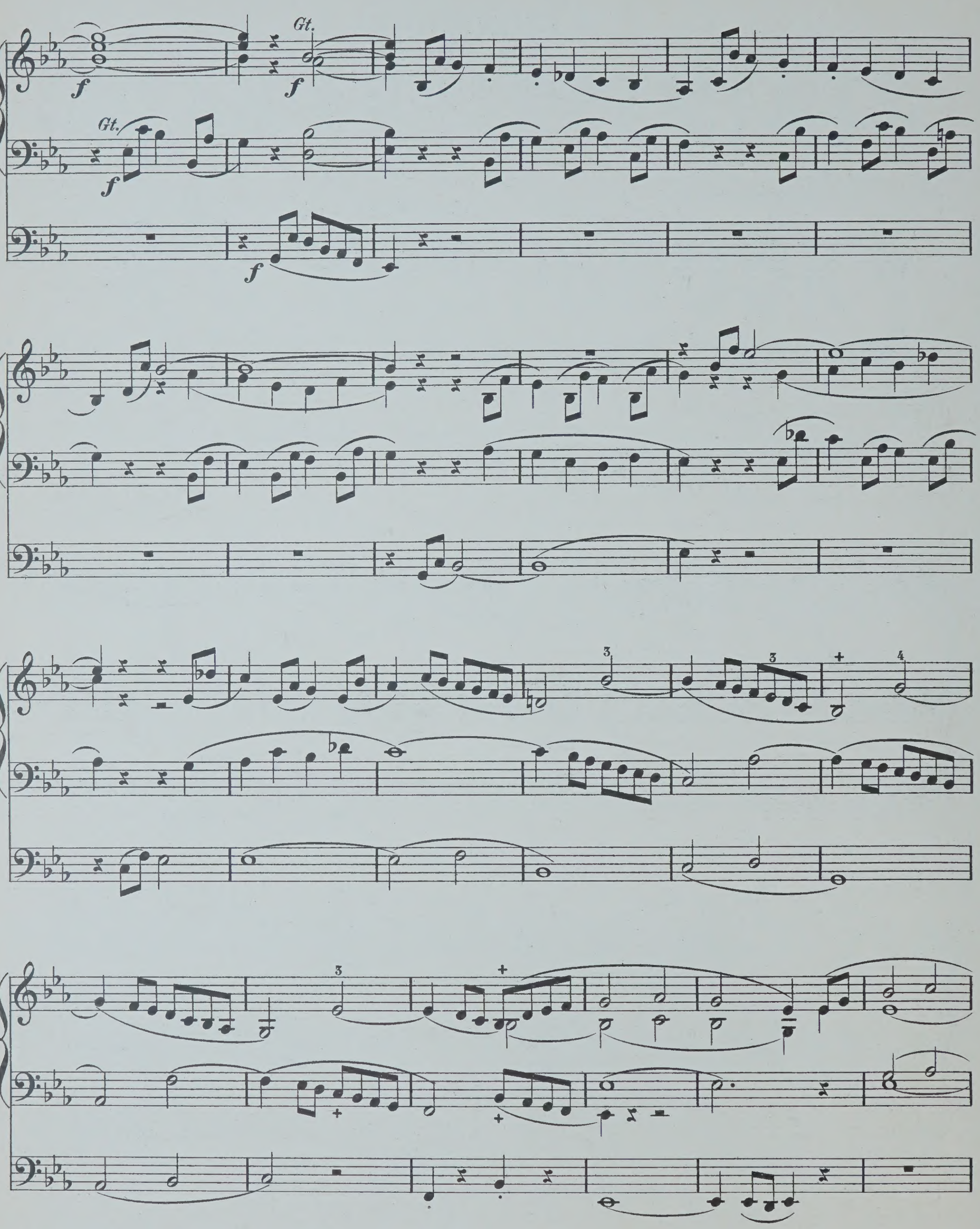
Gt.
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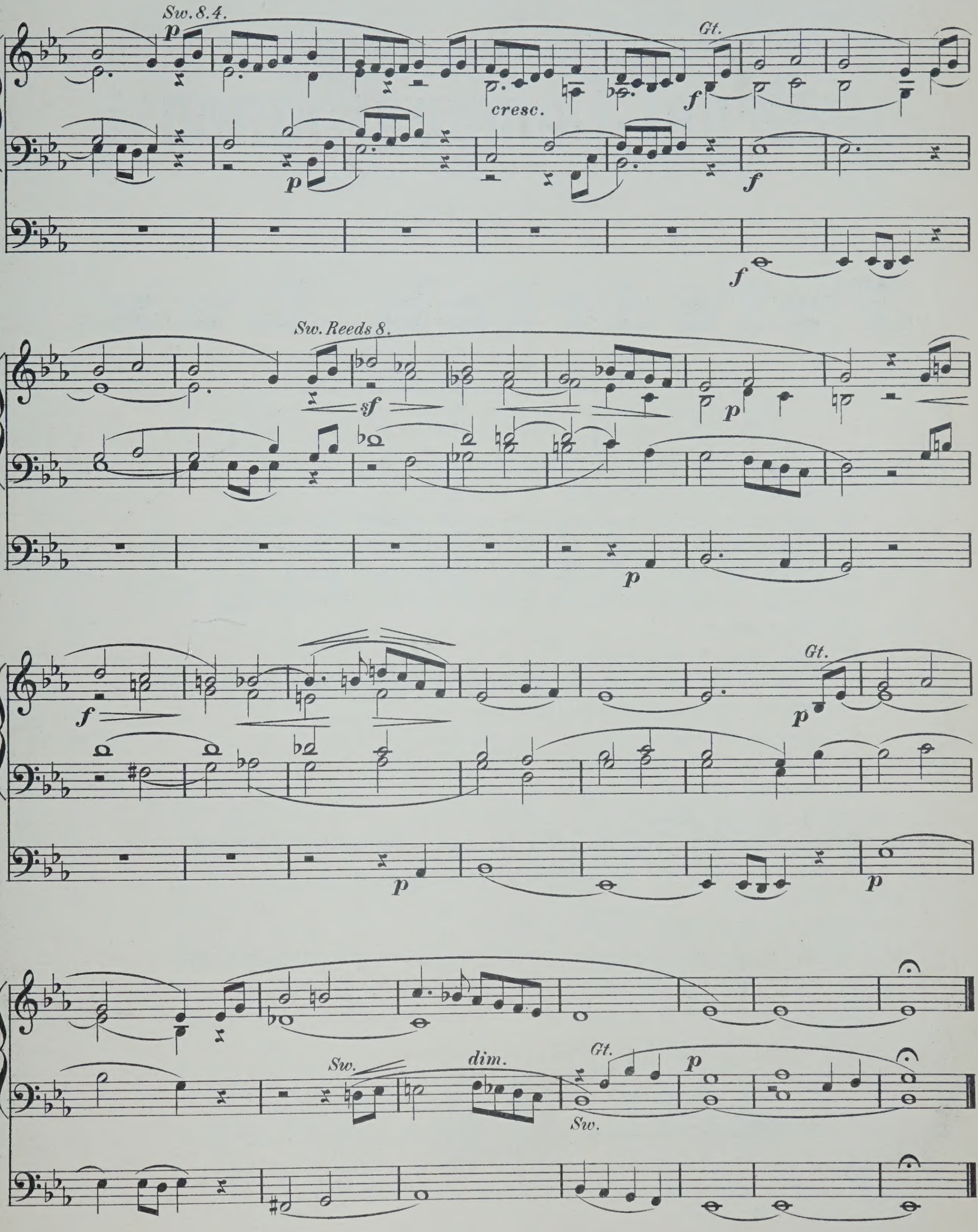
Sw. 8.4.
p
cresc.
Gt.
f
p
f
f
Sw. Reeds 8.
sf
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Gt.
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p
p
Sw.
dim.
Gt.
p
Sw.

Orgel-Compositionen

von

Friedrich Lux.

		M.	Pf.
Op. 29.	Fantaisie de Concert sur **O Sanctissima.** Chant religieux	1	—
„ 32.	Romance de l'op. **Casilda.** Transcription	—	50
„ 33.	Morceau de Concert sur la Prière de l'op. **Robin des bois**	—	75
„ 52.	Concert-Variationen über ein Thema (The Harmonious Blacksmith) v. *Händel*	1	—
„ 53.	Concert-Fantaisie über Luther's Choral **Eine feste Burg**	1	25
„ 55.	Grosser religiöser Marsch zur Eröffnung von Kirchenfeierlichkeiten	1	—
„ 56.	Concert-Fuge	1	50
„ 57.	Lied ohne Worte (Canon)	1	—
„ 60.	Andante über die Choralmelodie **Wie schön leucht' uns der Morgenstern,** mit Violoncell oder Horn	1	75
„ 61.	Concertstück mit 2 Hörnern & 3 Posaunen	4	75
„ 63.	Geistliches Lied ohne Worte	—	75
„ 64.	Fantaisie pastorale. Concertstück	2	50
Concerto (D-dur) von *Händel*		1	75
Drei Stücke aus *Händel's* **Messias** (Ehre sei Gott — Er weidet seine Heerde — Halleluja) in Form einer Sonate		2	—
Adagio von *L. Spohr*		1	—
Variationen aus dem Kaiserquartett von *Haydn*		1	25
Drei Choral-Fantasien (Gott des Himmels und der Erden - Auferstehn, ja auferstehn wirst du - Allein Gott in der Höh sei Ehr')		1	75

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Postlude.

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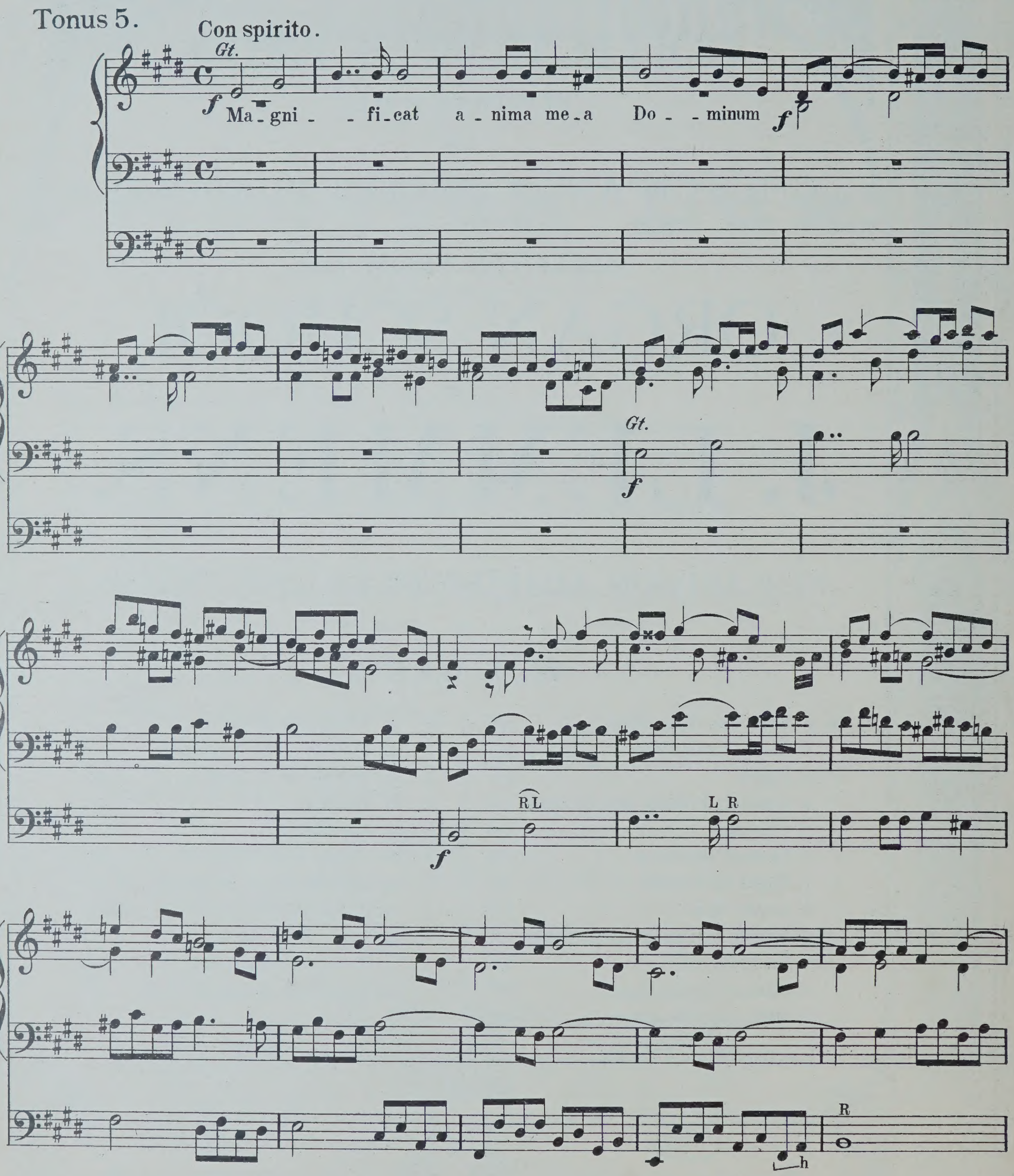
Tonus 5.
Con spirito.
Gt.
f
Ma - gni - fi - cat a - nima me - a Do - minum
f
Gt.
f
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RL
LR
h
R

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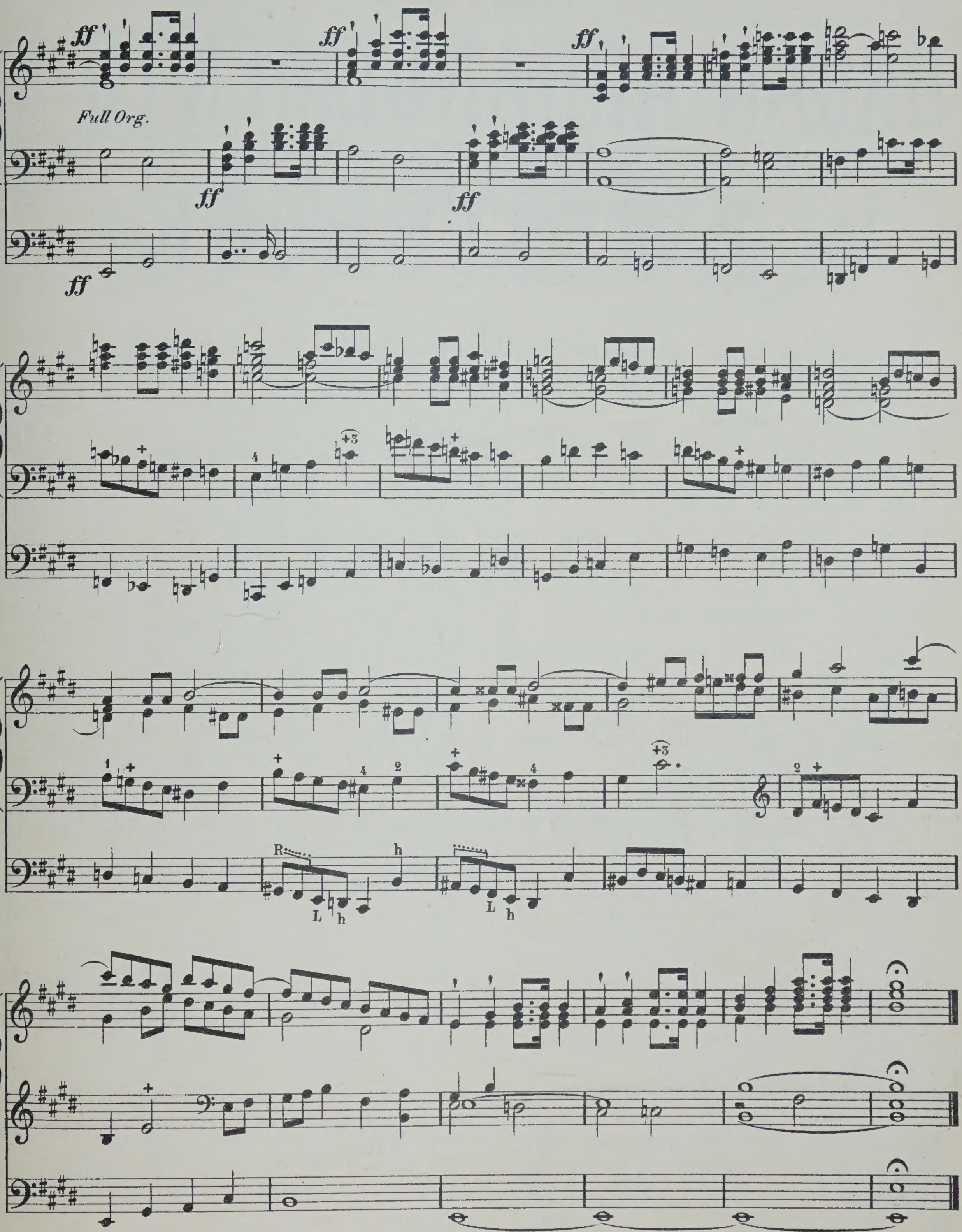
ff
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(in G.)

FOR THE

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(Performed by the Composer at the Agricultural Hall)

BY

SAMUEL SEBASTIAN WESLEY.

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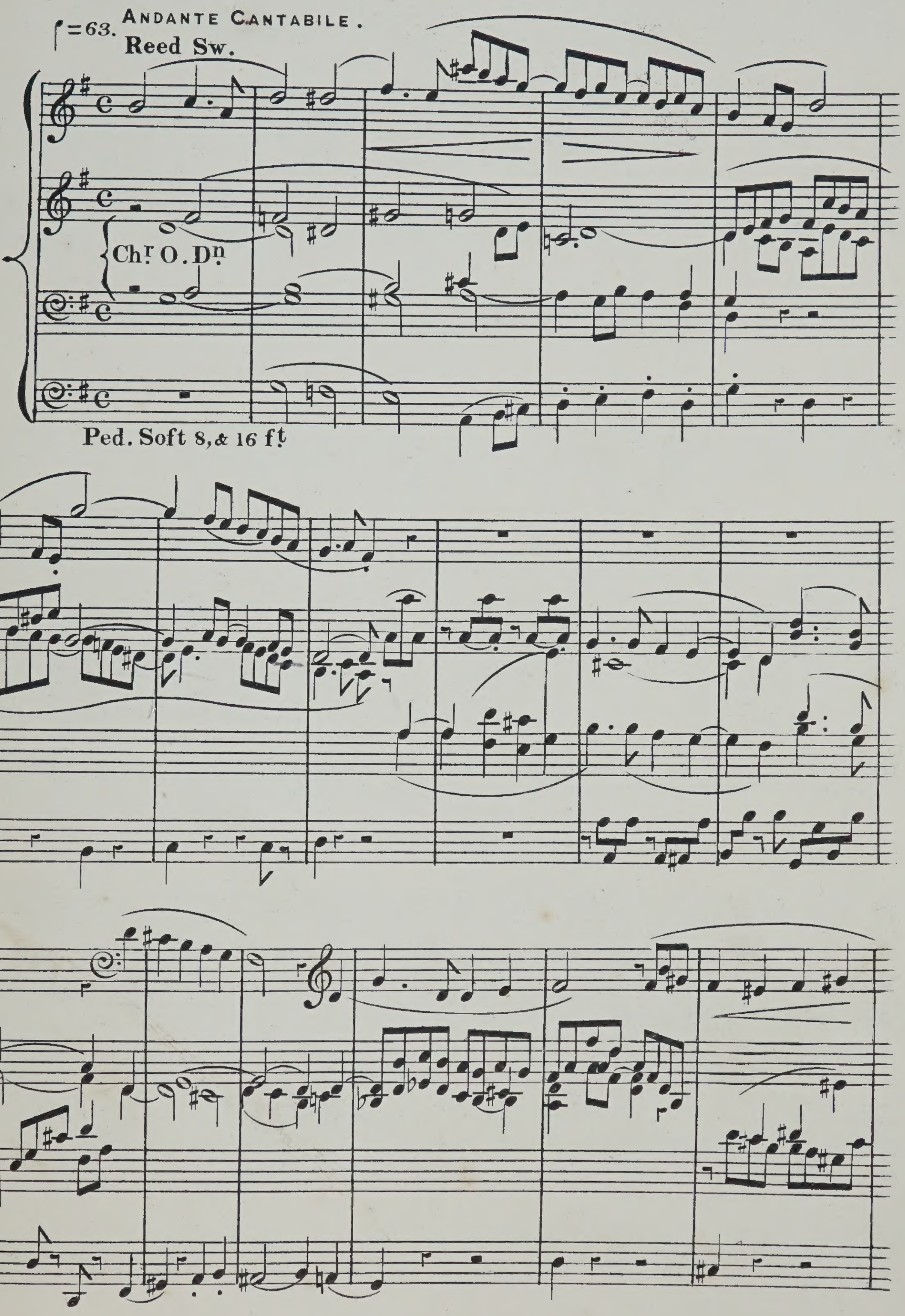
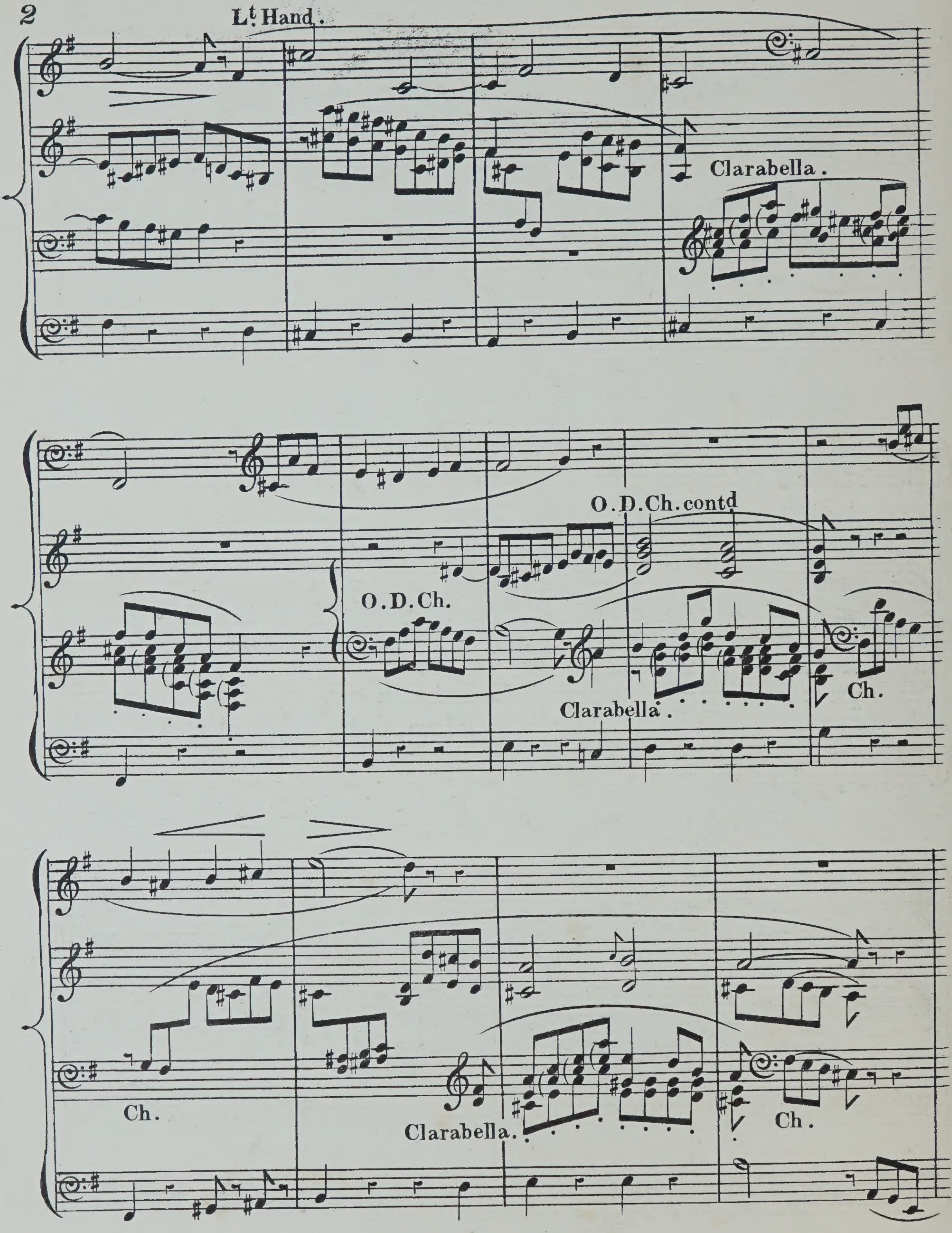
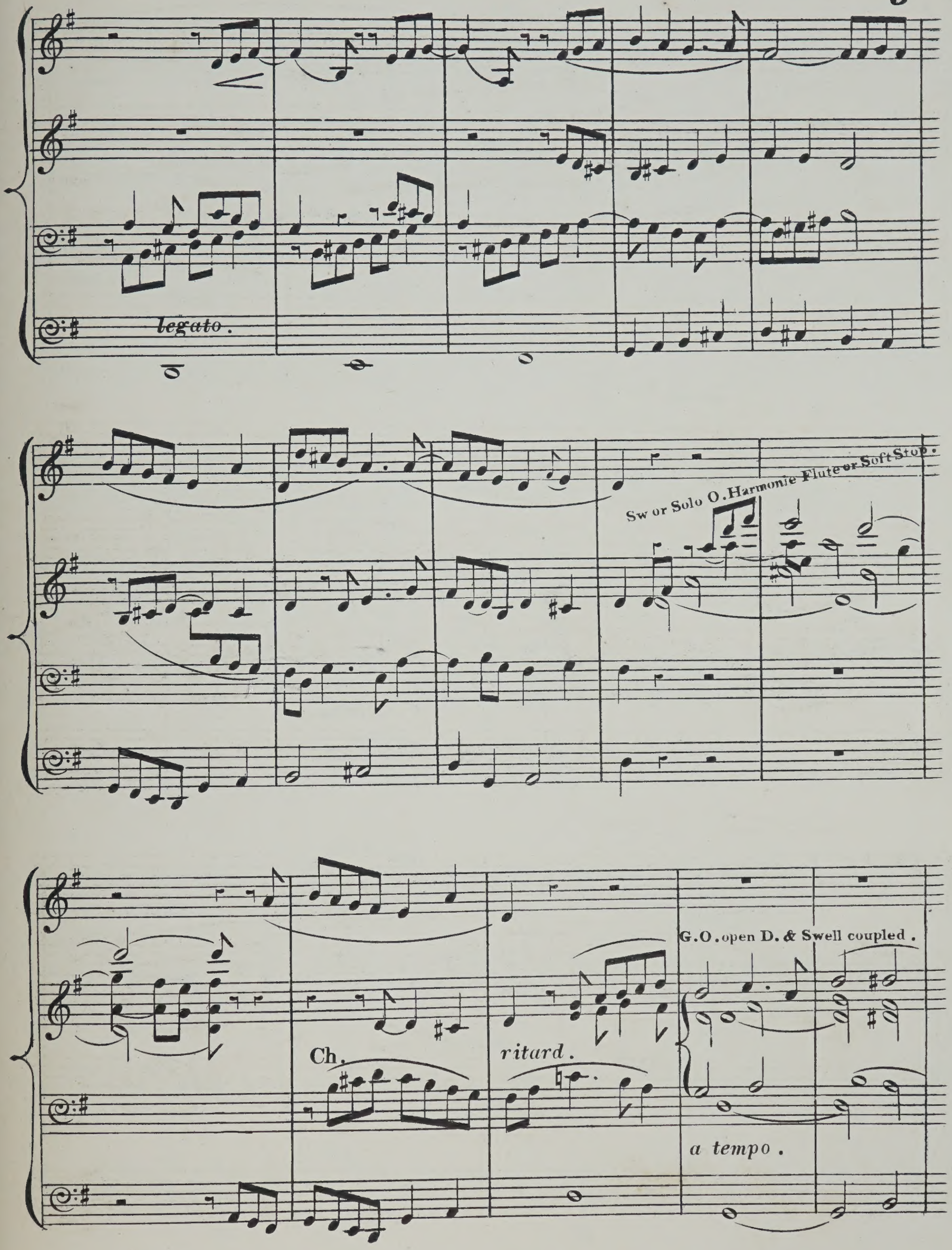
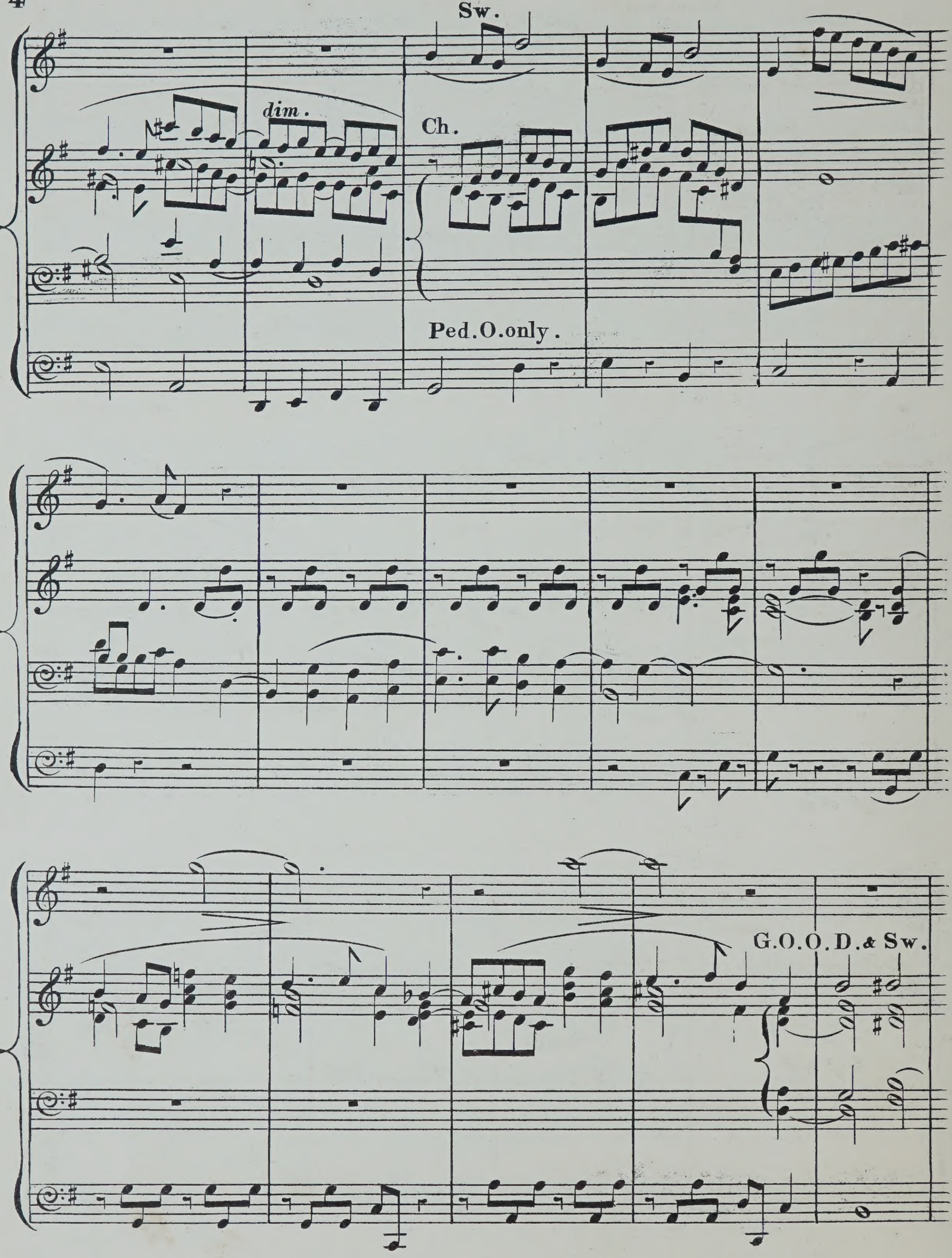
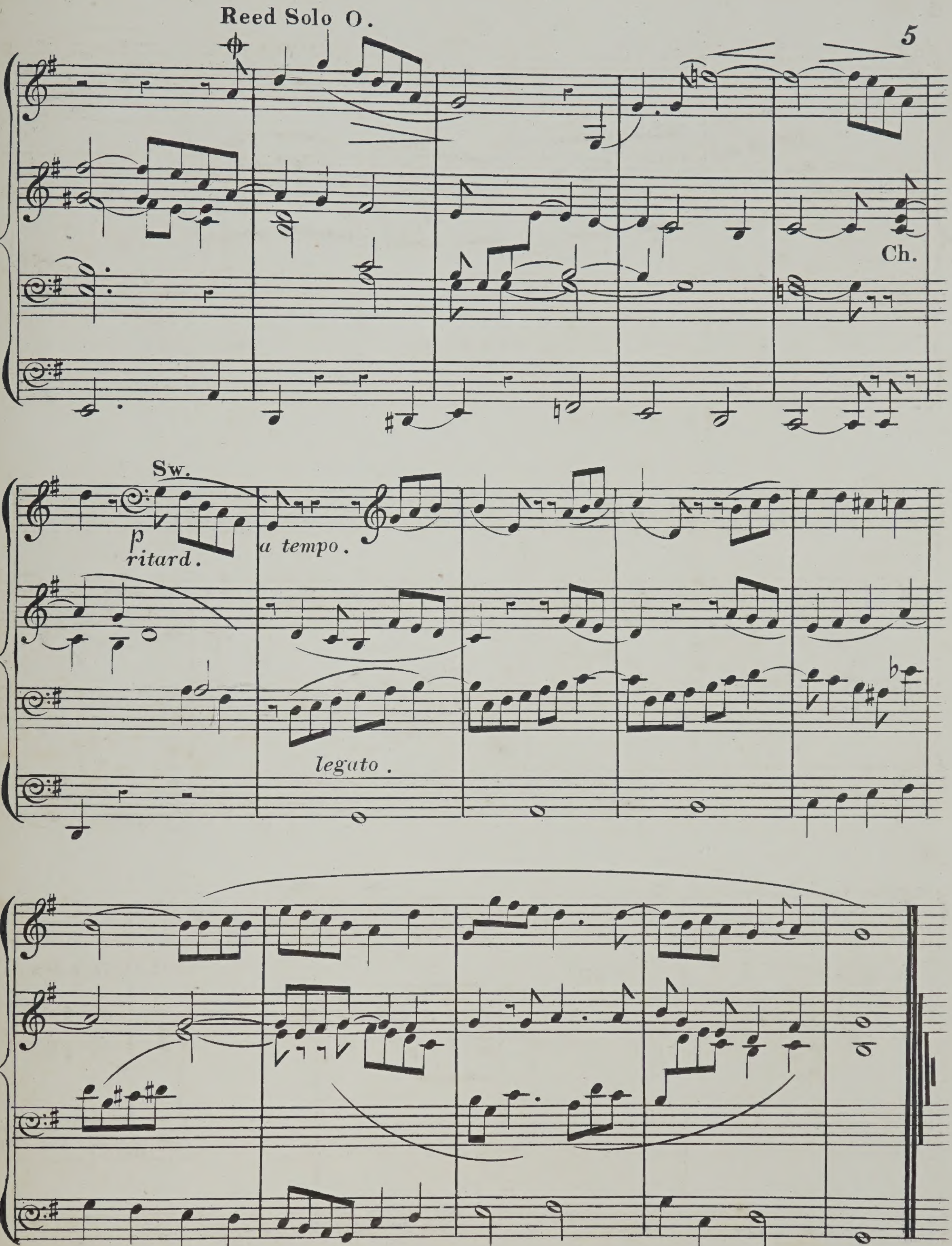

♩=63. ANDANTE CANTABILE.
Reed Sw.
Chr. O. Dn.
Ped. Soft 8, & 16 ft.


Lt. Hand.
Clarabella.
O.D.Ch.contd
O.D.Ch.
Clarabella.
Ch.
Ch.
Clarabella.
Ch.


legato.
Sw or Solo O. Harmonic Flute or Soft Stop.
Ch.
ritard.
G.O. open D. & Swell coupled.
a tempo.


Sw.
dim.
Ch.
Ped. O. only.
G.O.O.D. & Sw.


Reed Solo O.
Ch.
Sw.
p
ritard.
a tempo.
legato.

⊕ Or revert to the Stops first used, in both Manuals & Ped.

ANDANTE

(IN A)

FOR THE

Organ,

COMPOSED BY

SAMUEL SEBASTIAN WESLEY.

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Boston, New York & Philadelphia,
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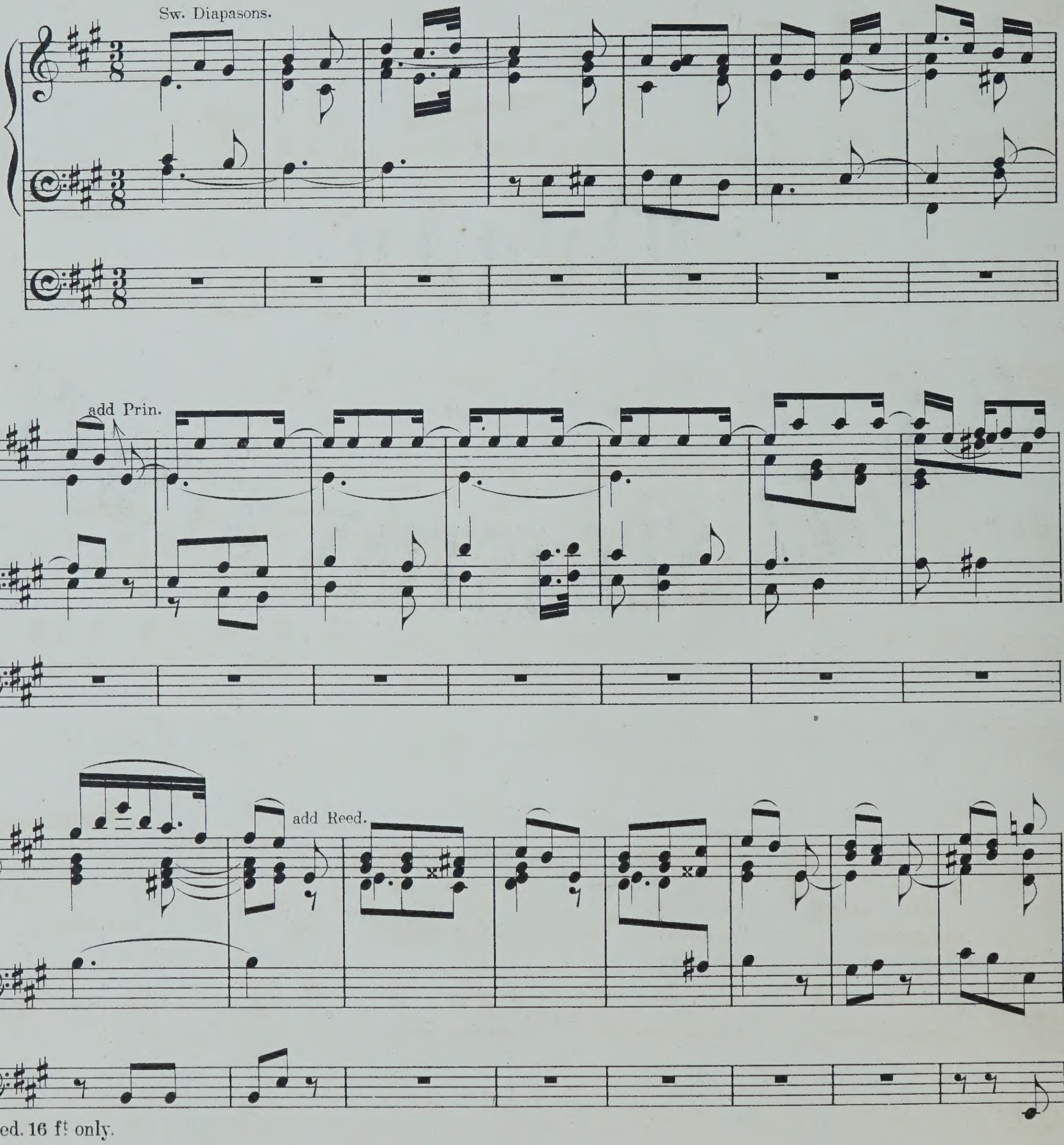
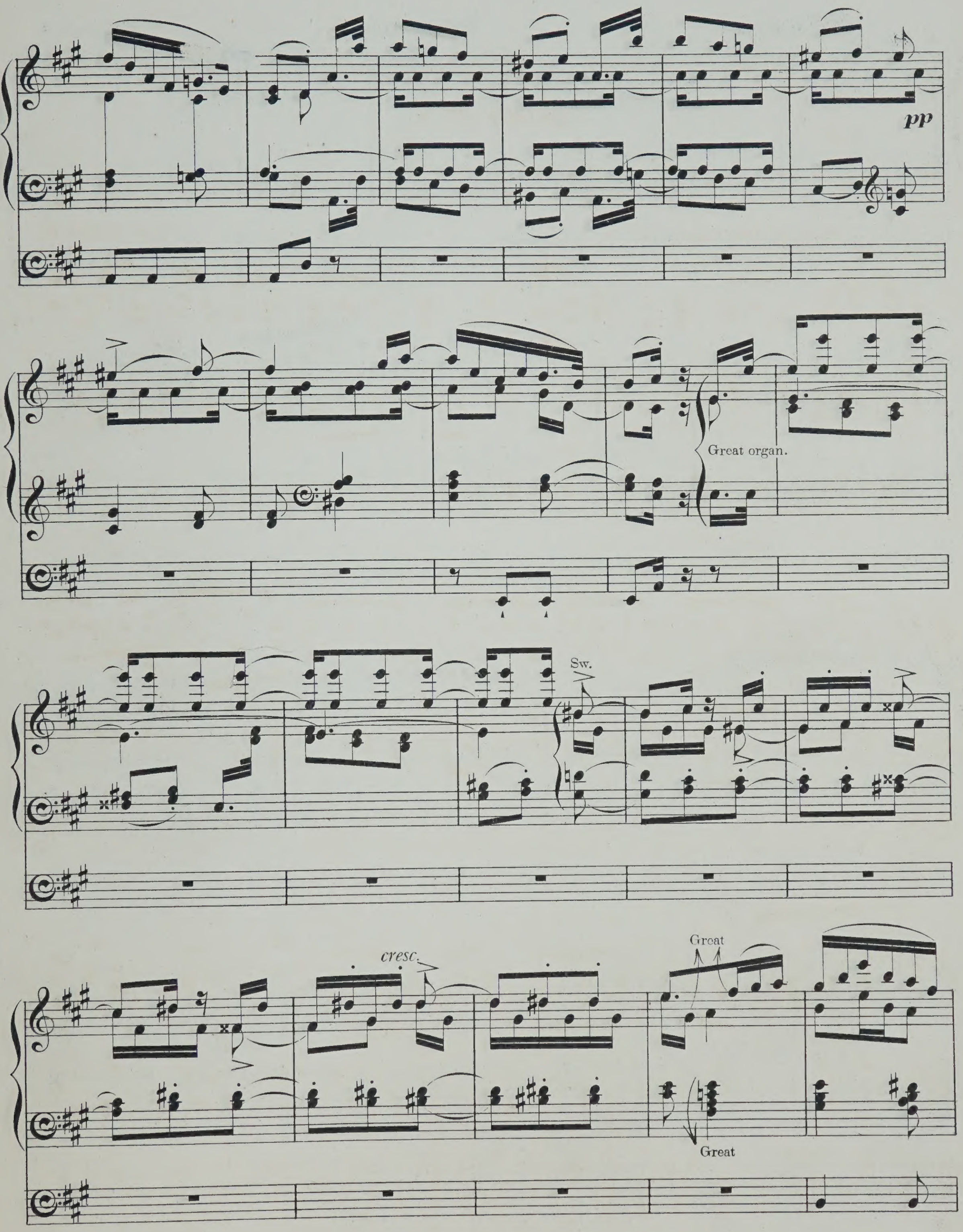
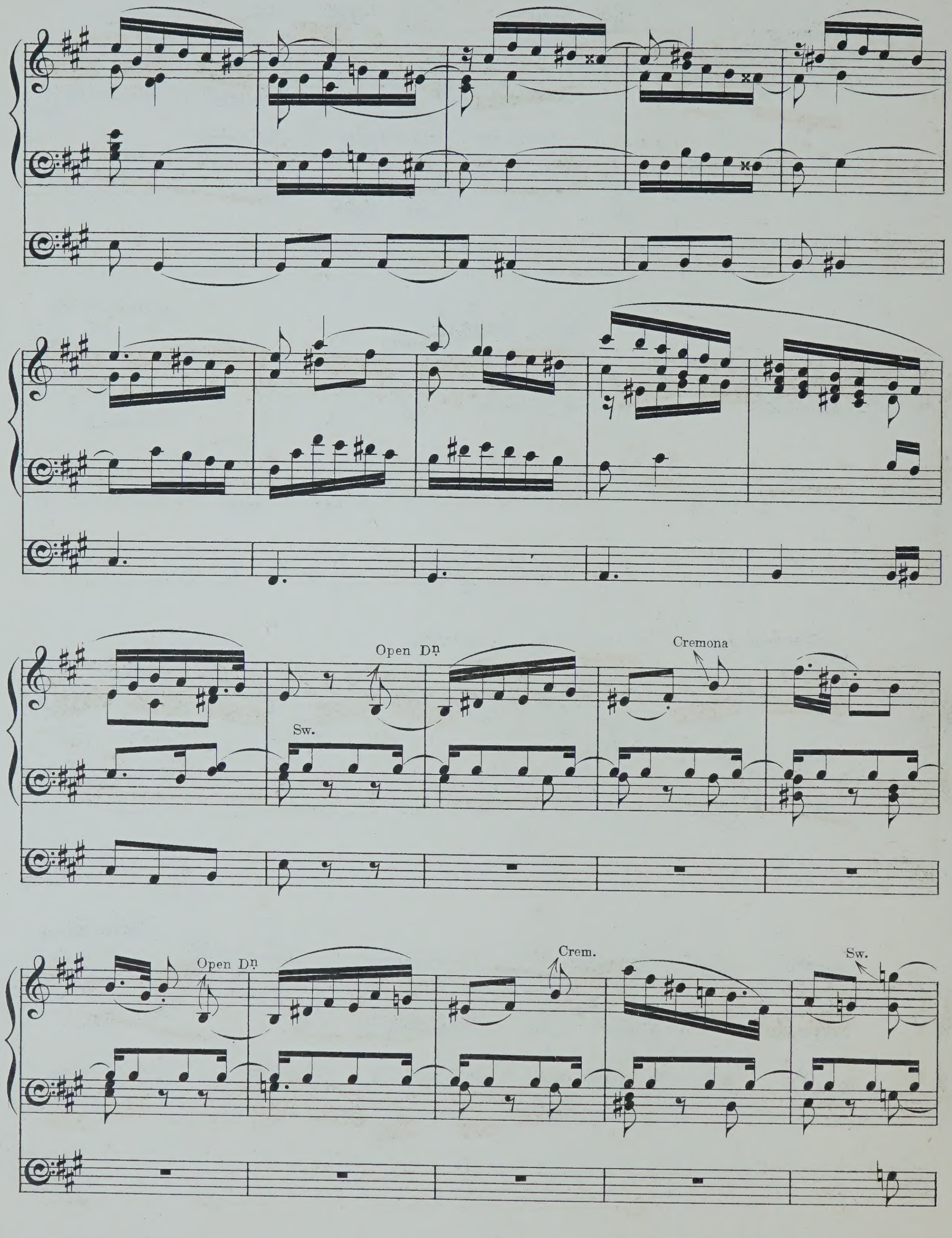
Andante in A.

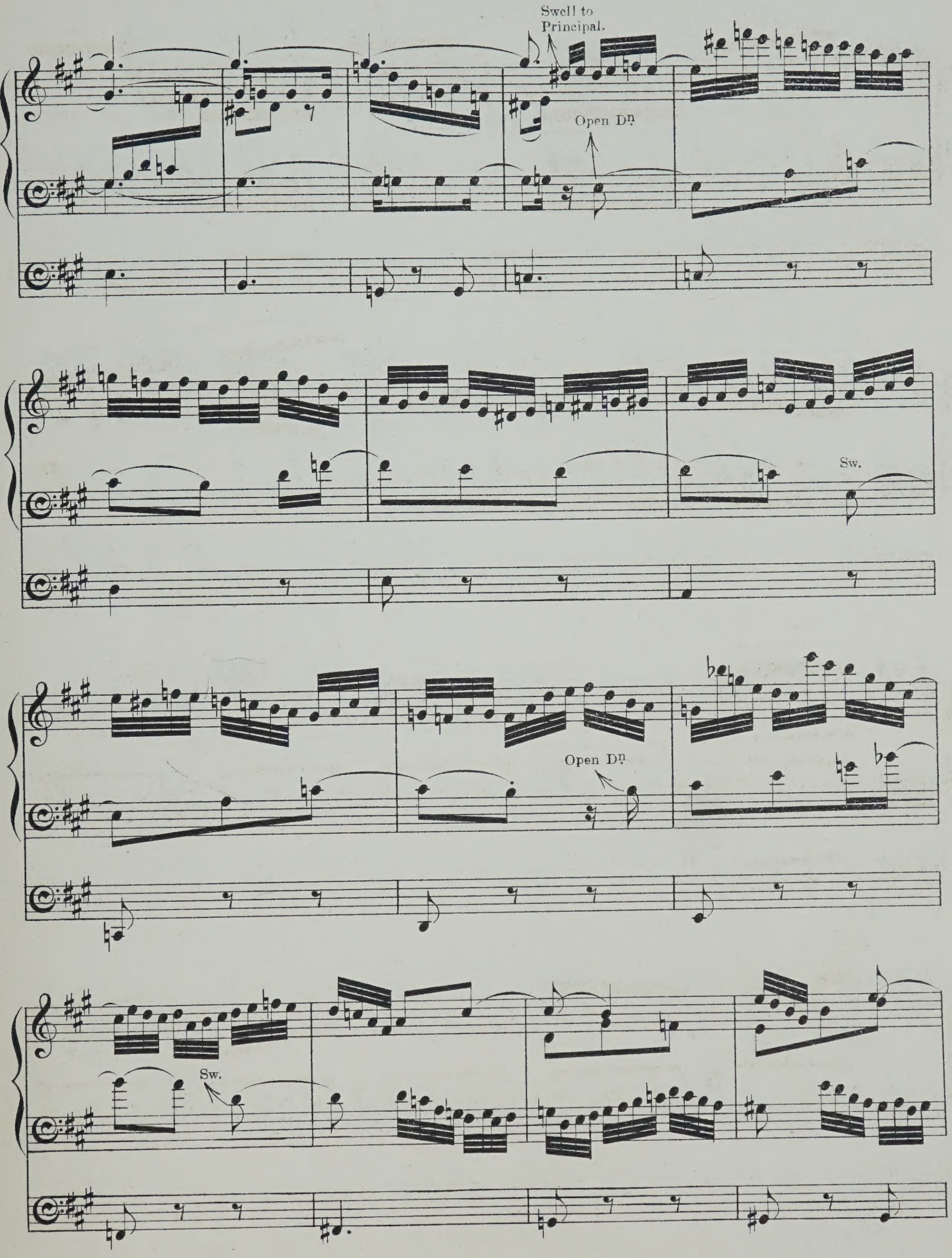
Maelzel's Metronome. ♪ = 88.

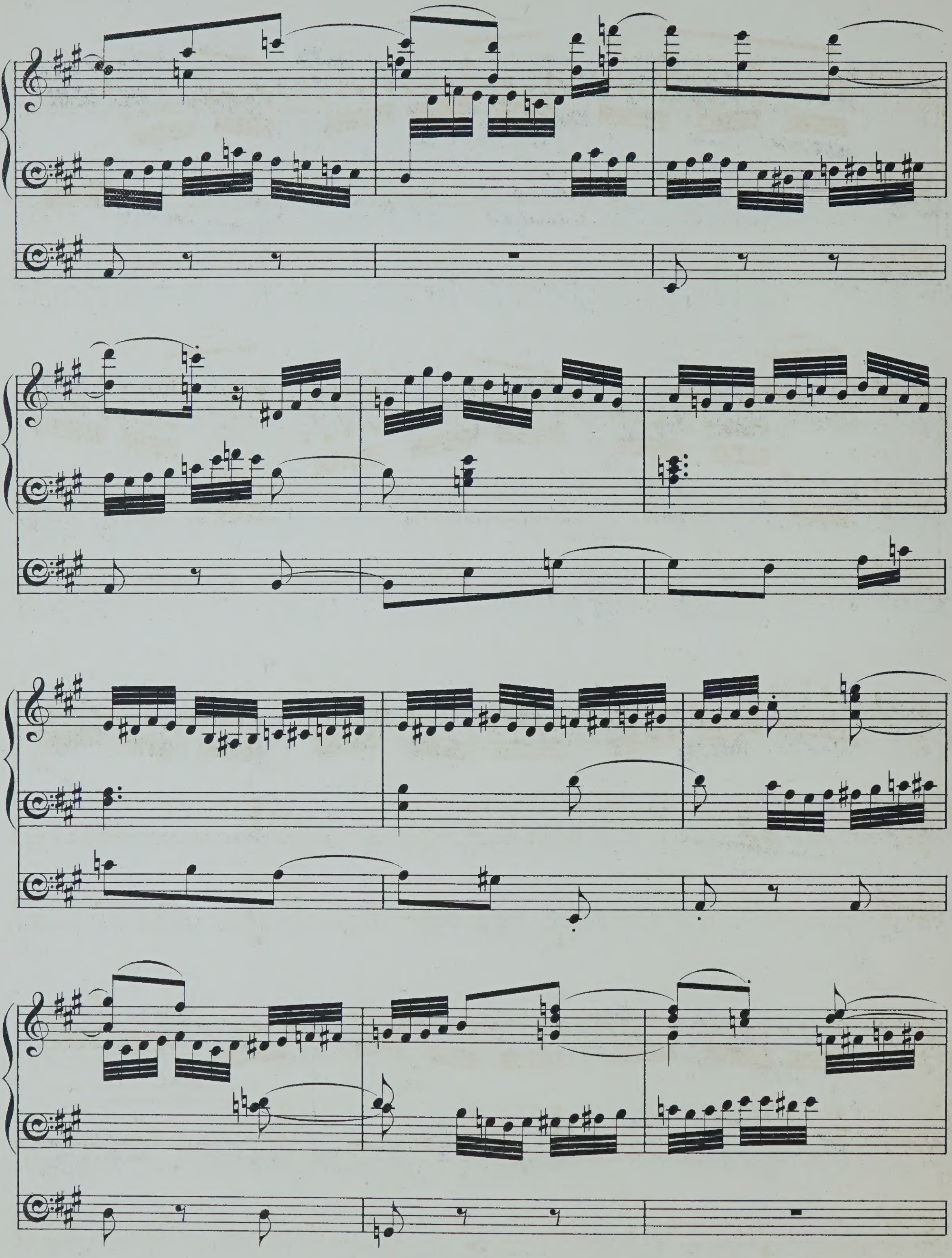
S. S. WESLEY.

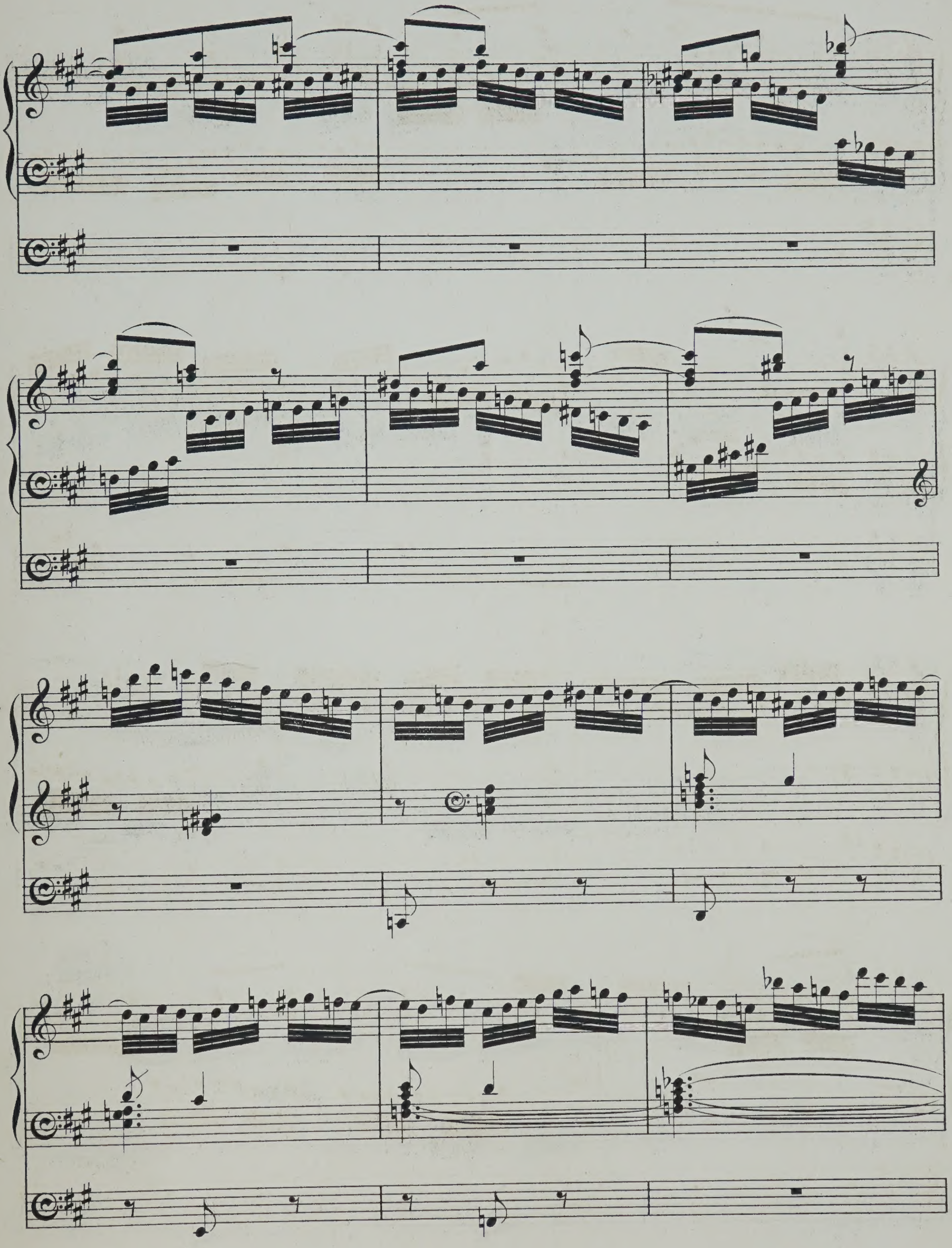

Sw. Diapasons.
add Prin.
add Reed.
Ped. 16 ft only.

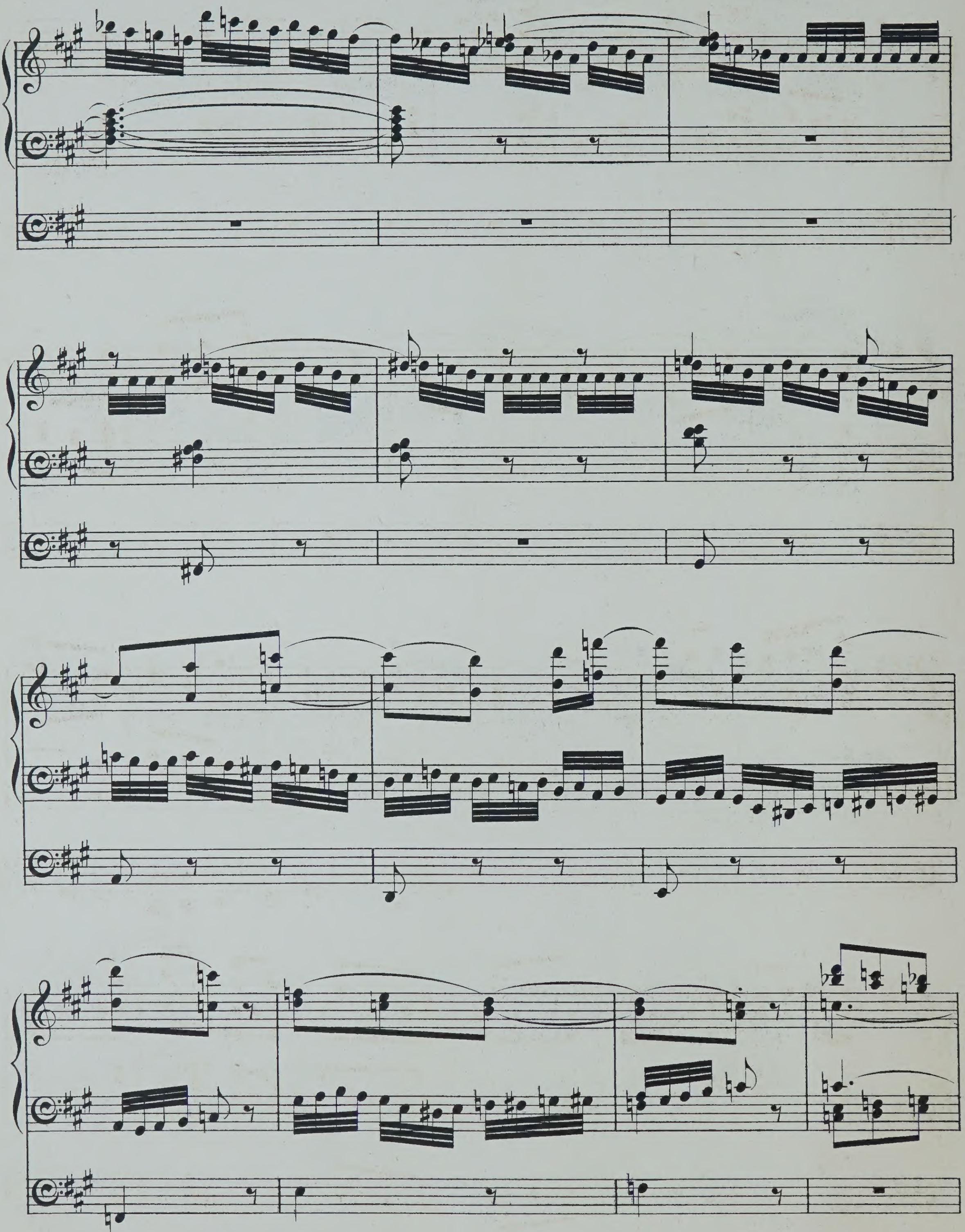

pp
Great organ.
Sw.
cresc.
Great
Great

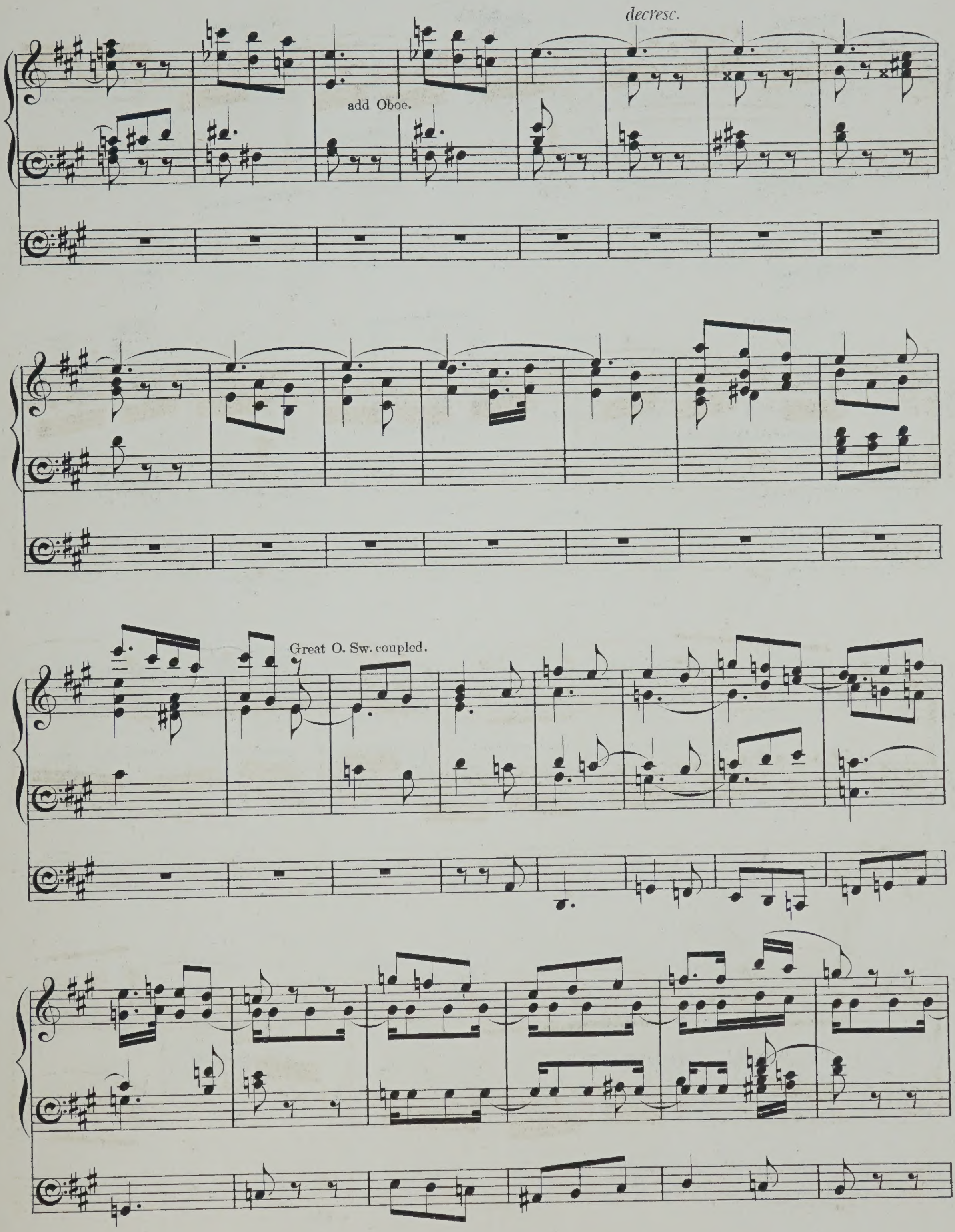

Open Dn
Sw.
Cremona
Open Dn
Crem.
Sw.

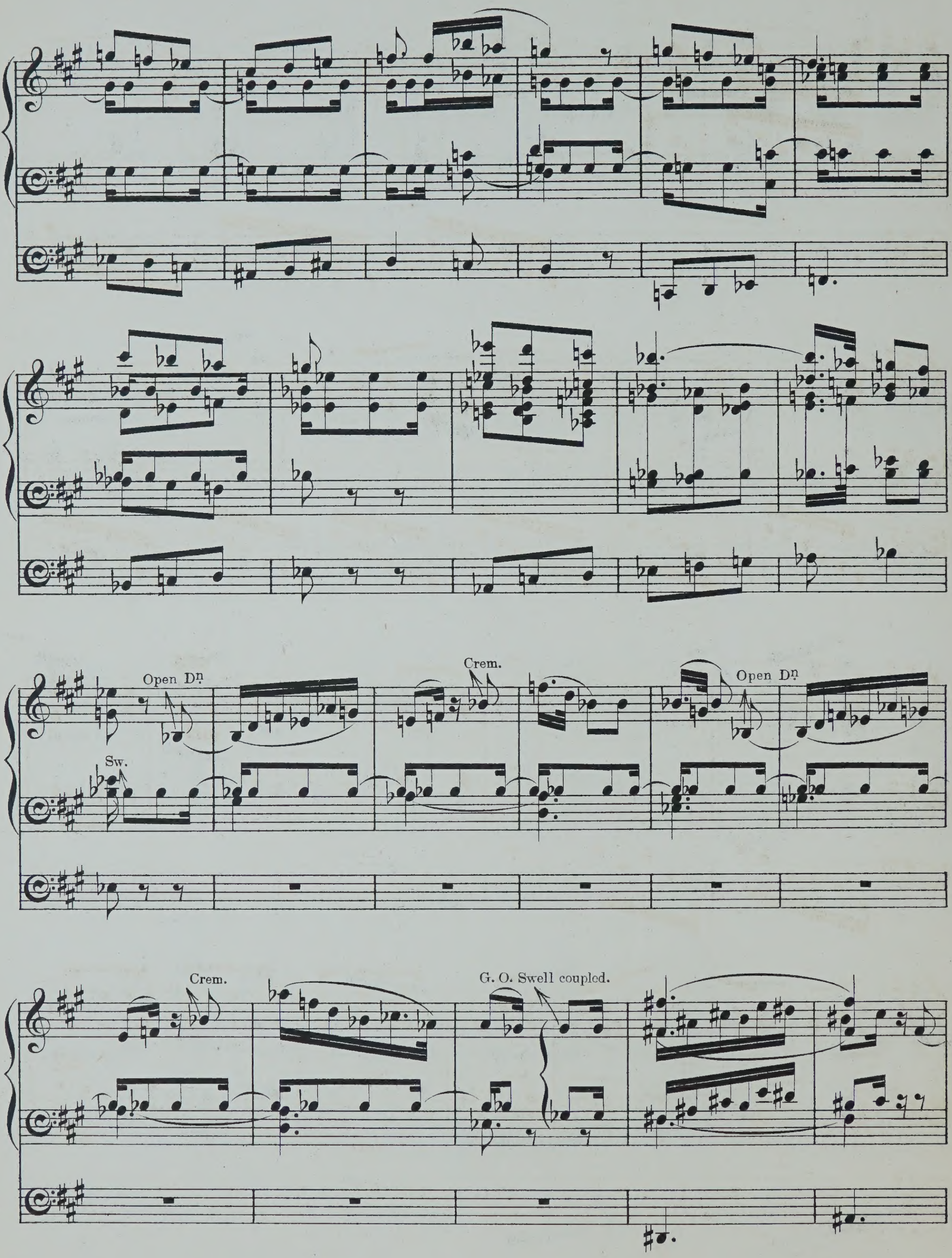

Swell to Principal.
Open Dn
Sw.
Open Dn
Sw.

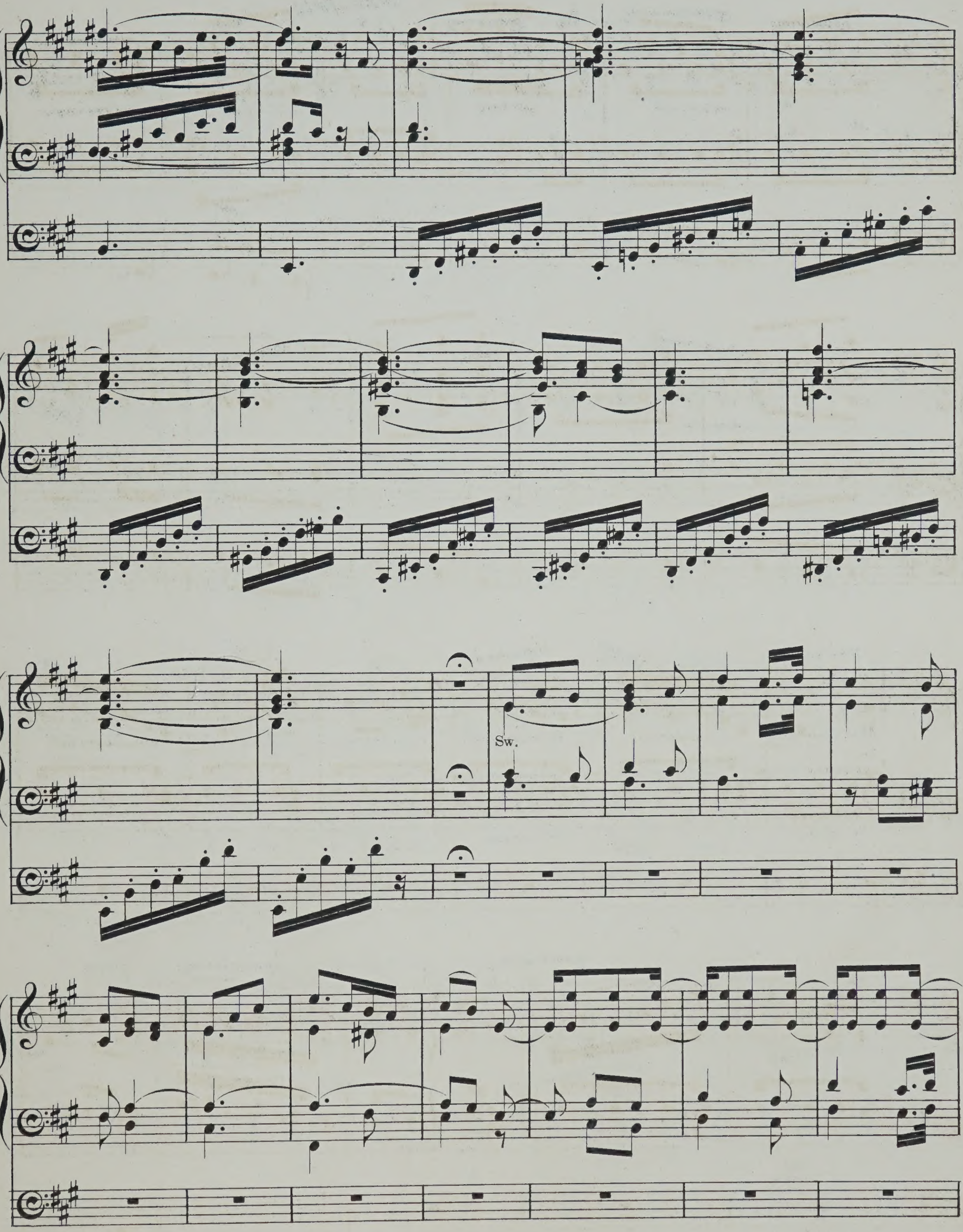


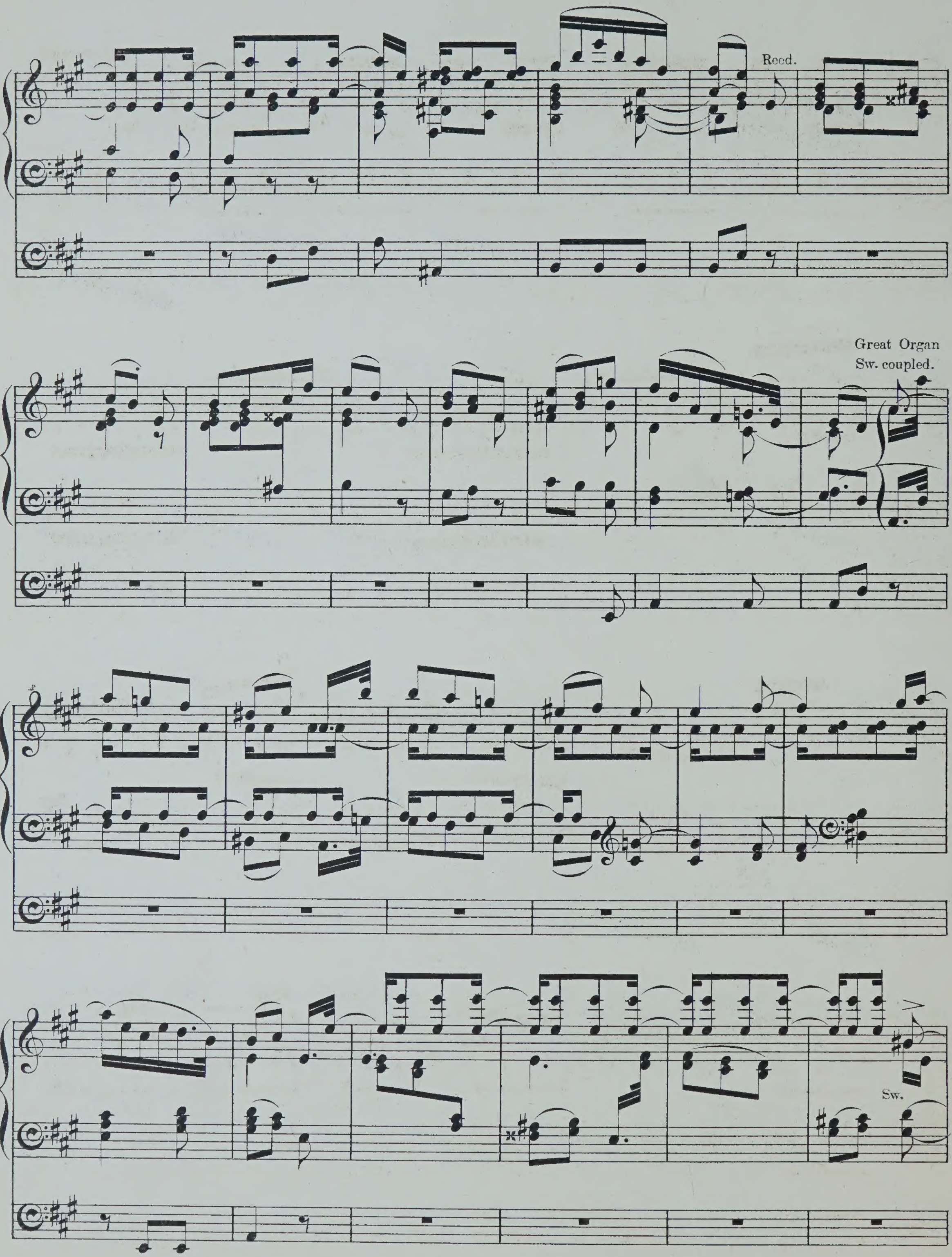


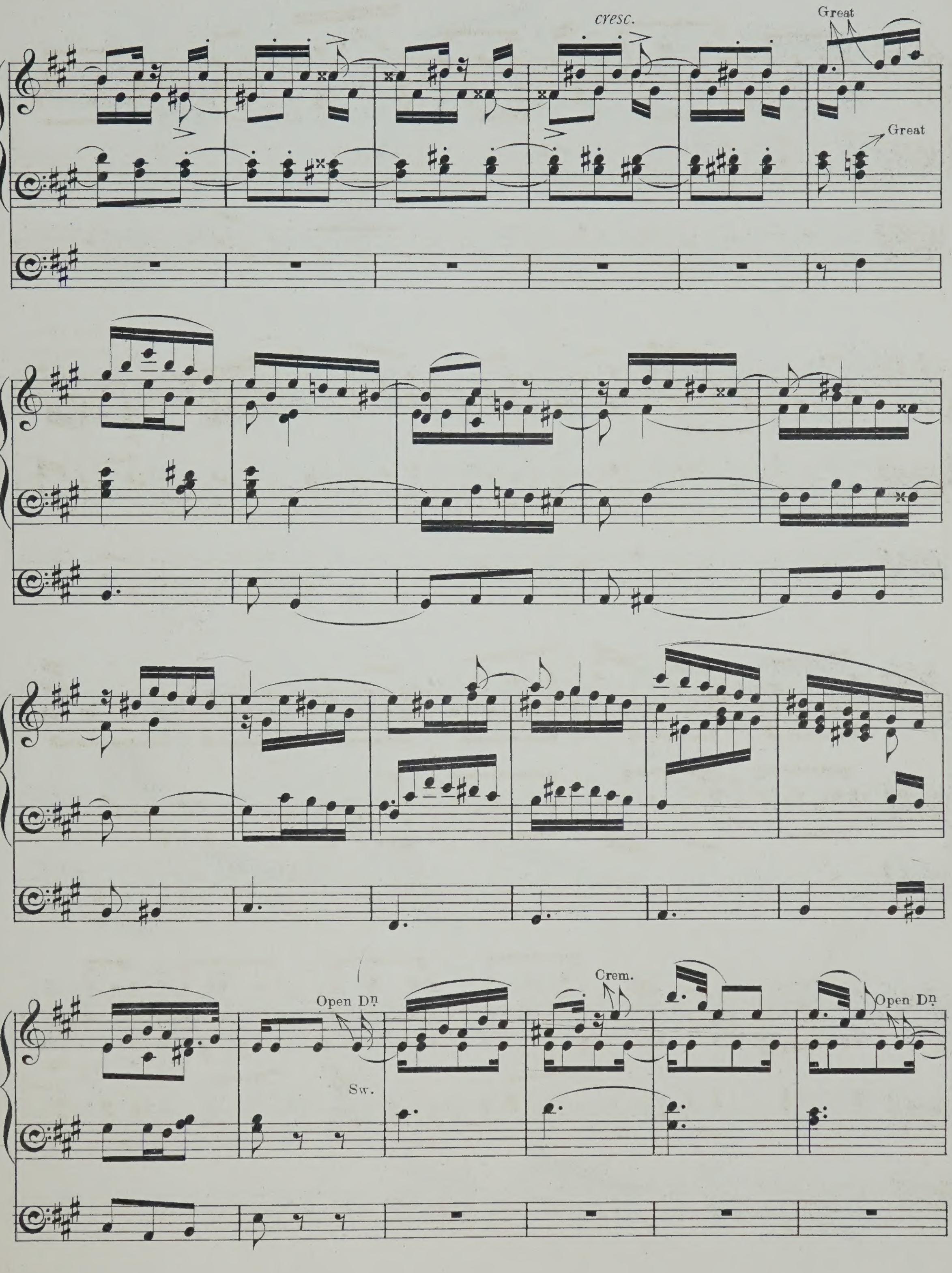


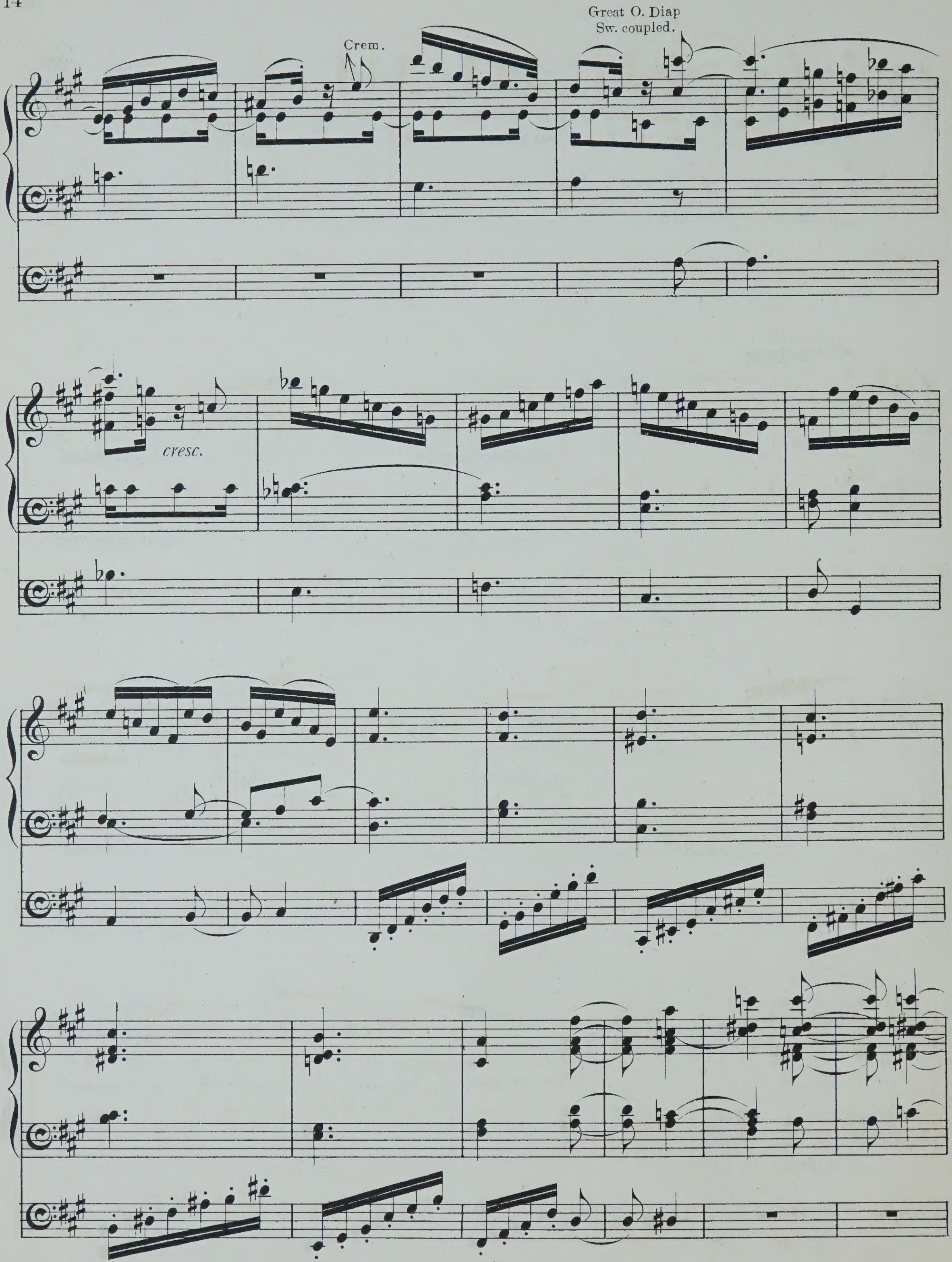

decresc.
add Oboe.
Great O. Sw. coupled.

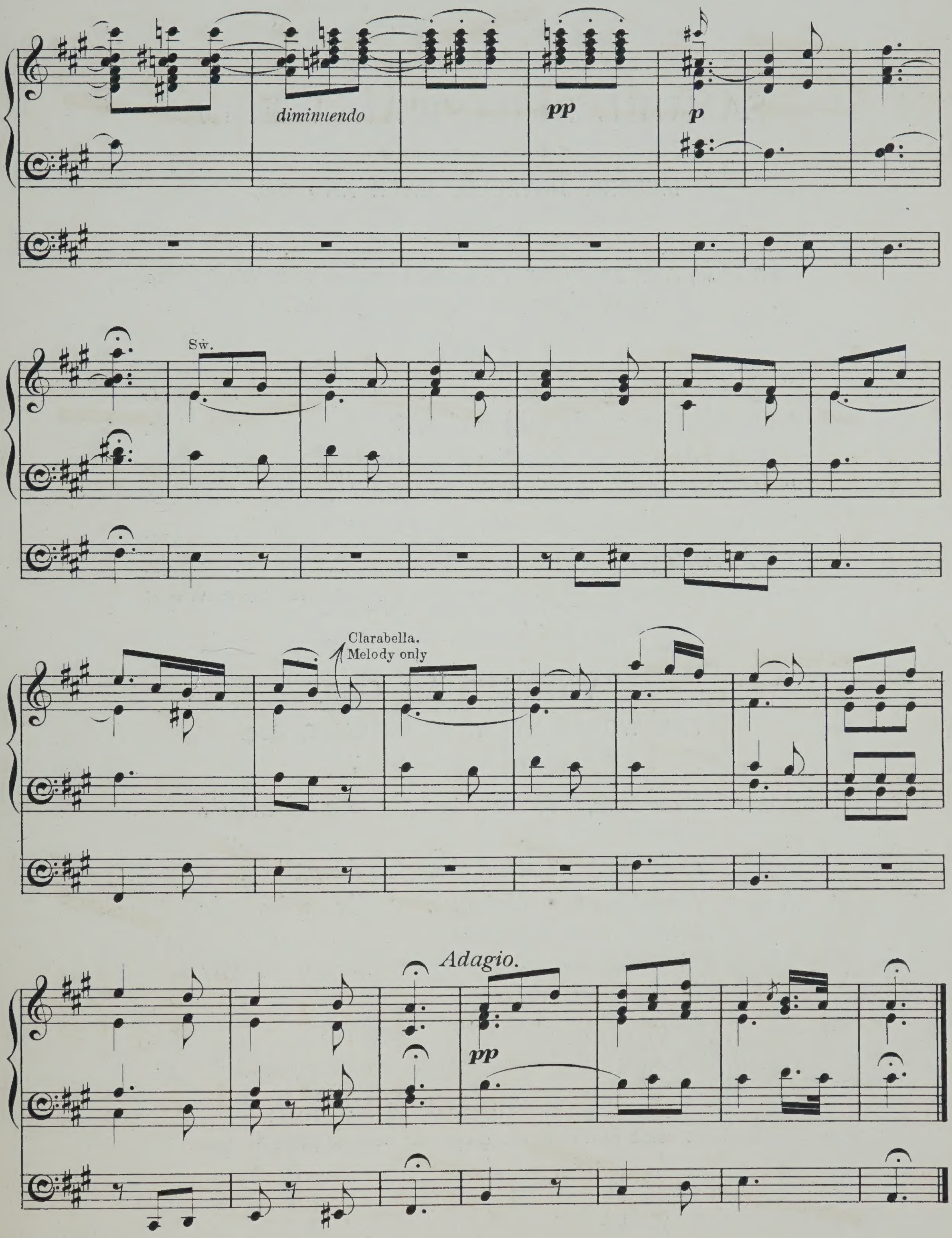

Open Dn
Sw.
Crem.
Open Dn
Crem.
G. O. Swell coupled.


Sw.


Reed.
Great Organ
Sw. coupled.
Sw.


cresc.
Great
Great
Open Dn
Sw.
Crem.
Open Dn


Crem.
Great O. Diap
Sw. coupled.
cresc.


diminuendo
pp
p
Sw.
Clarabella.
Melody only
Adagio.
pp

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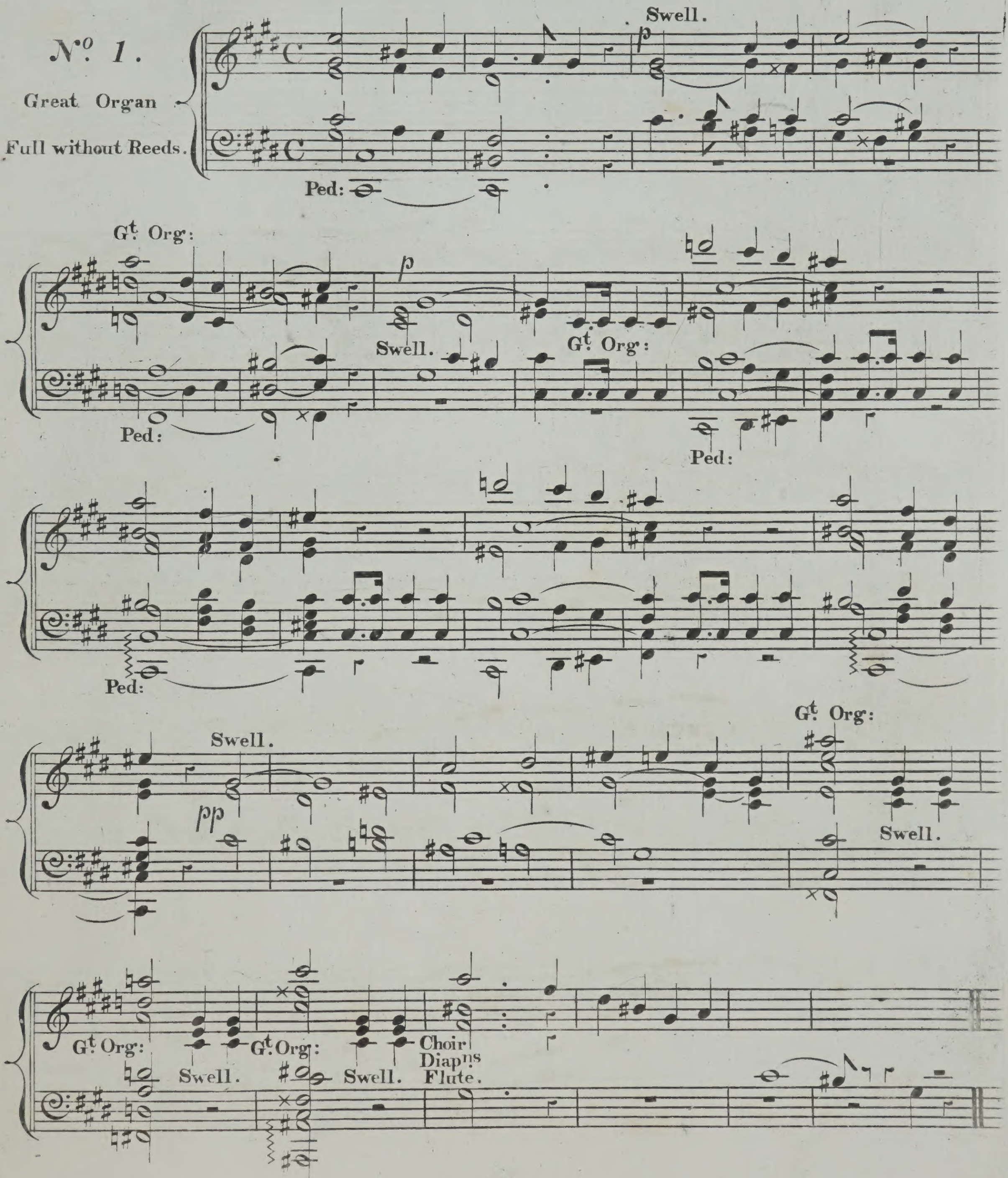
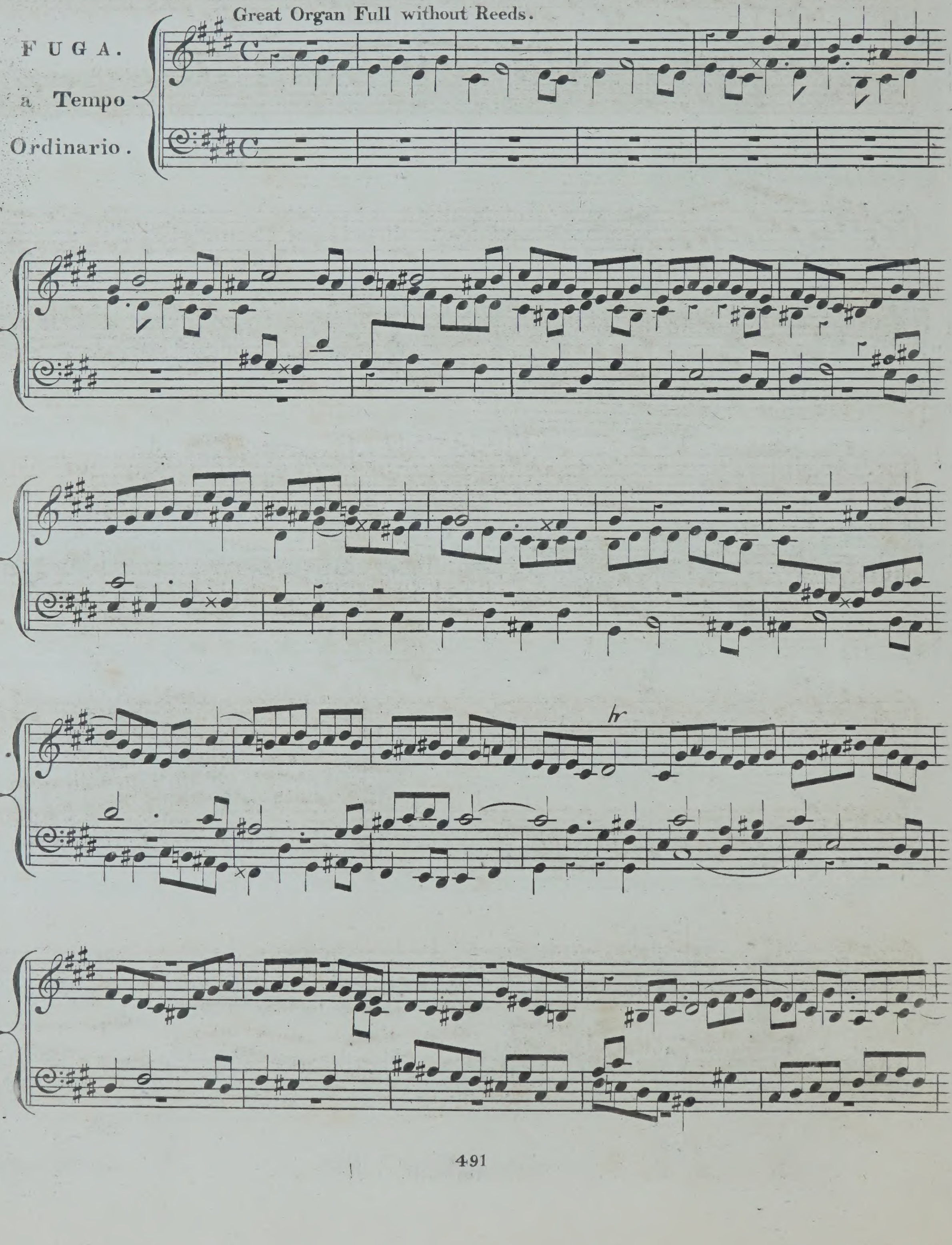
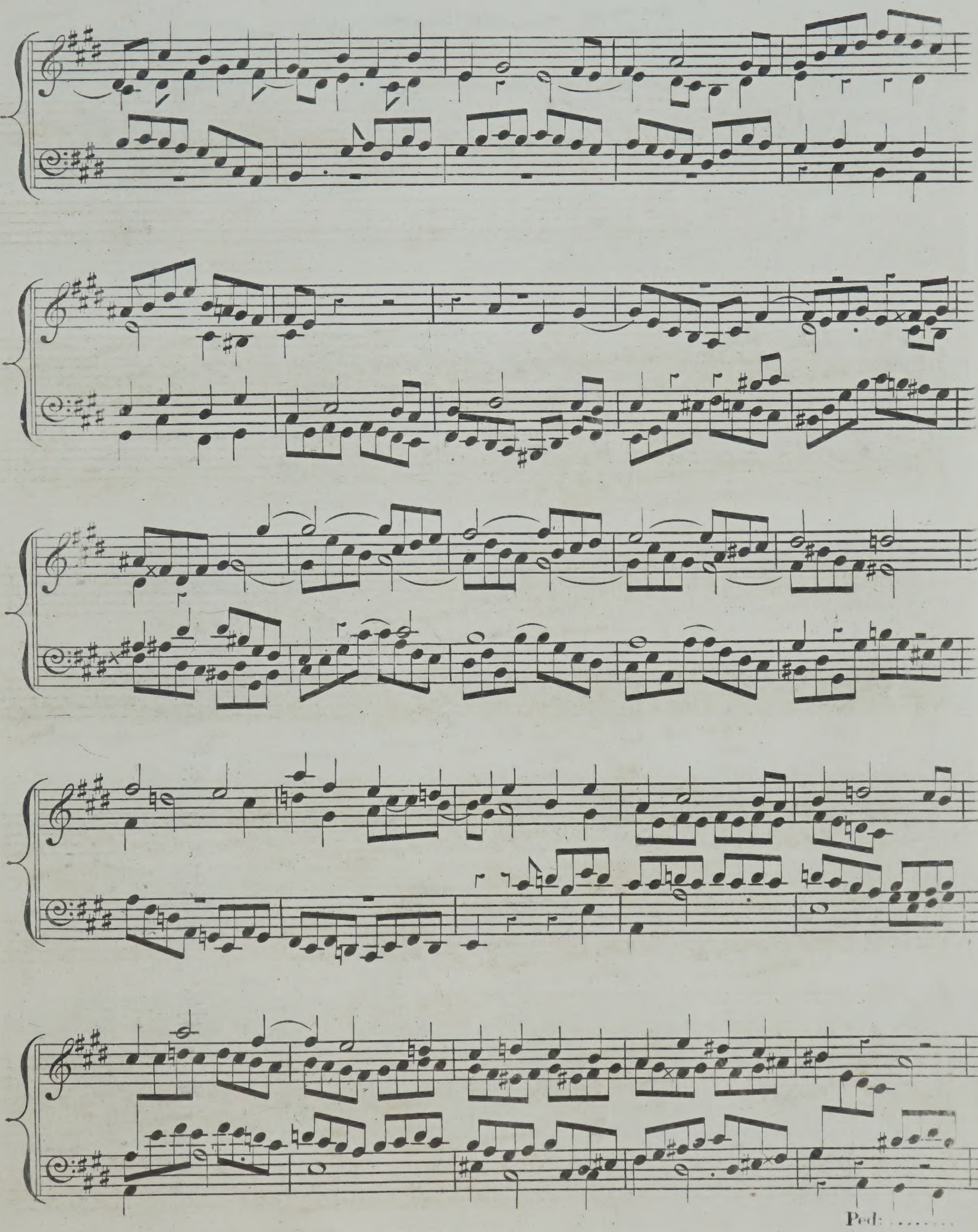
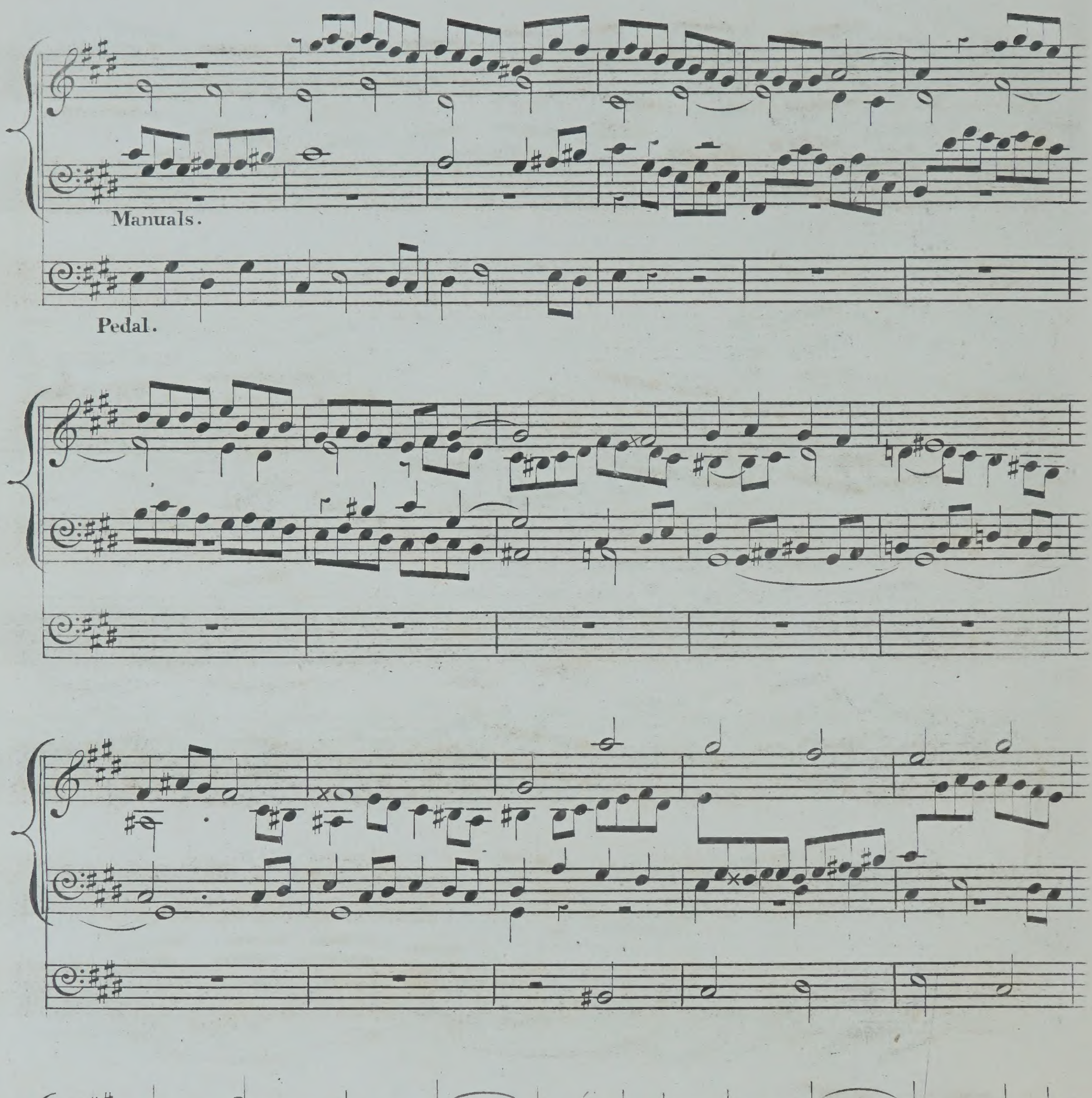
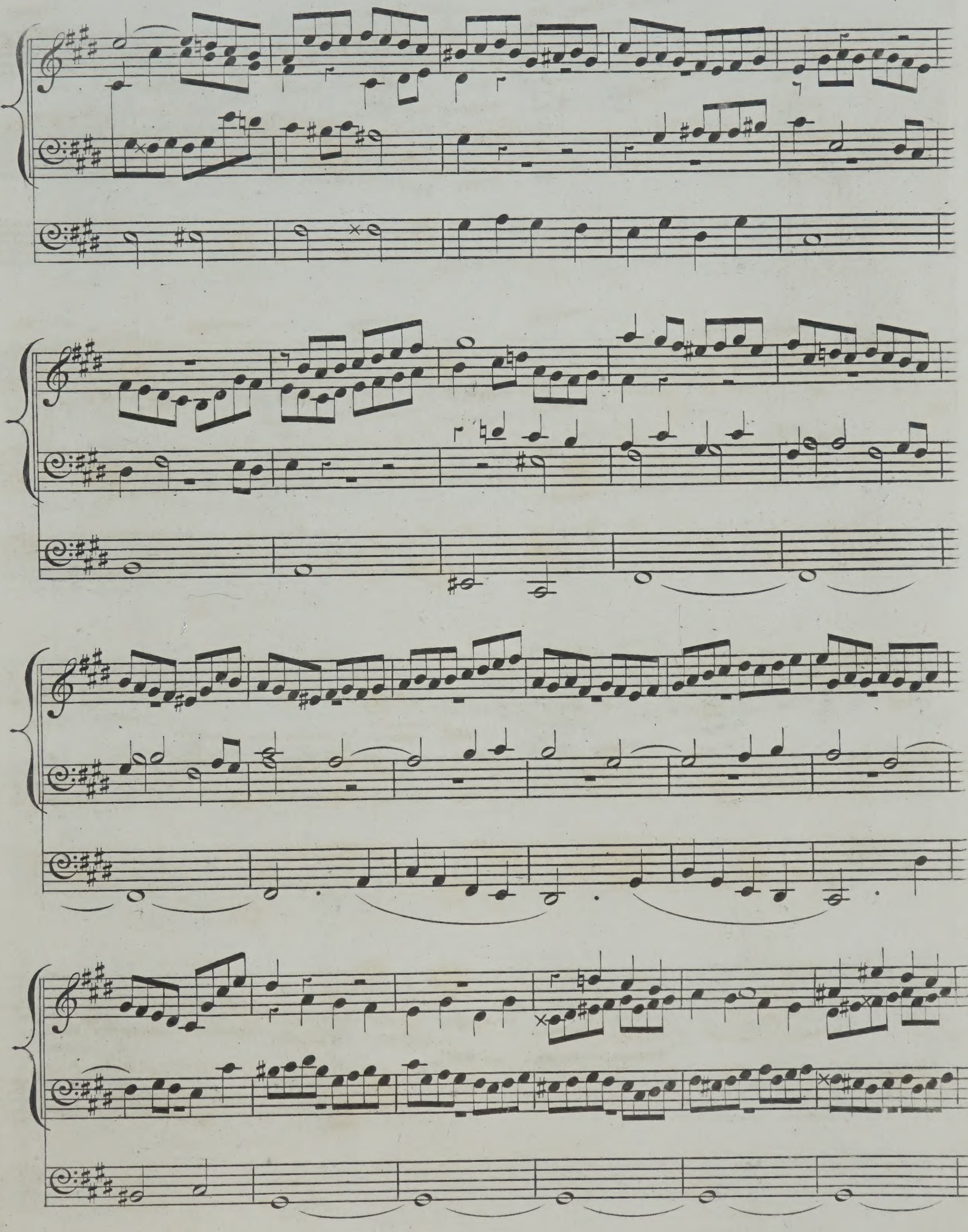

Great Organ
Full without Reeds.
Swell.
p
Ped:
Gt. Org:
p
Swell.
Gt. Org:
Ped:
Ped:
Swell.
pp
Gt. Org:
Swell.
Gt. Org:
Swell.
Gt. Org:
Swell.
Choir
Diapns
Flute.

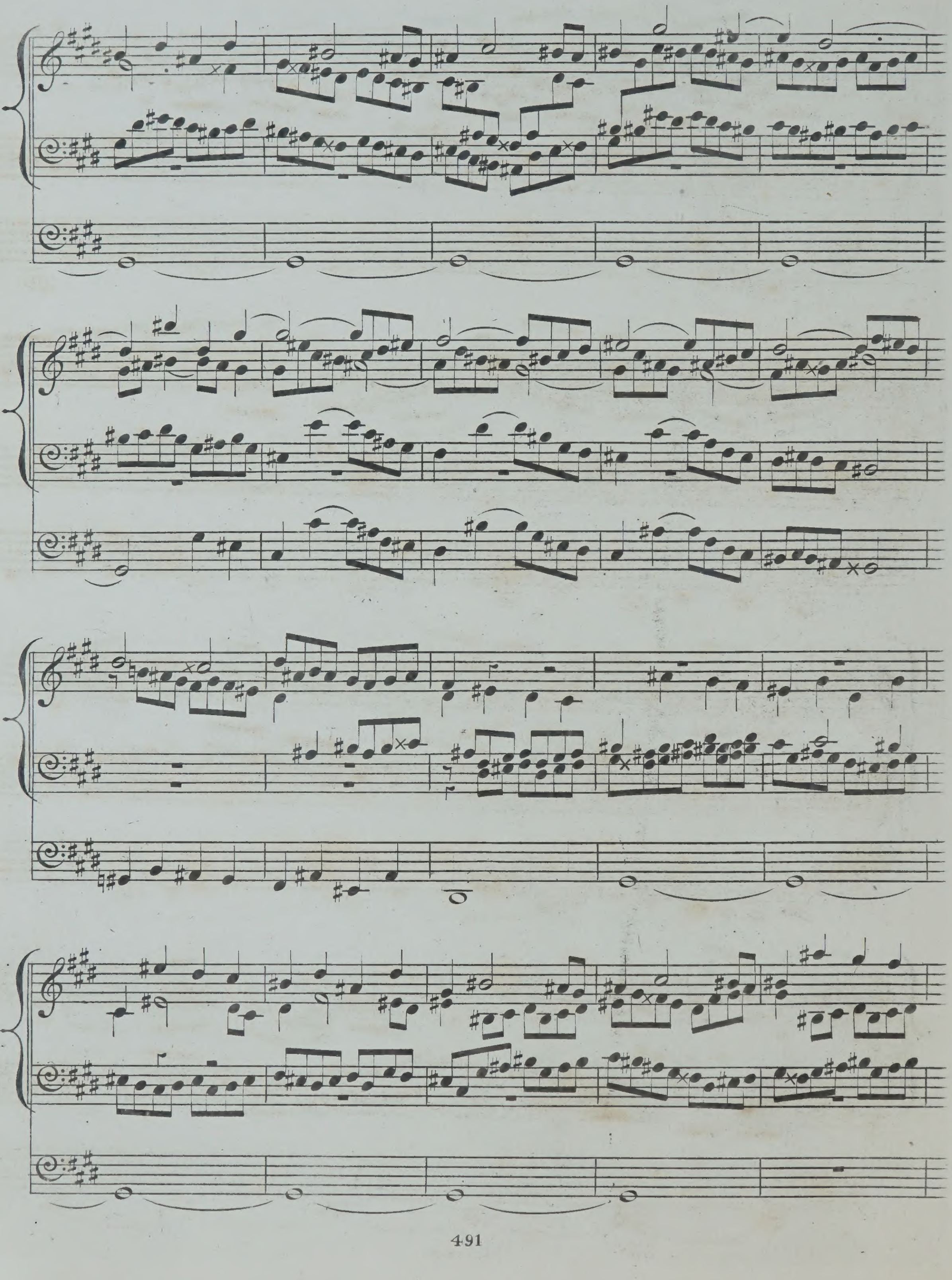
FUGA.
a Tempo Ordinario.

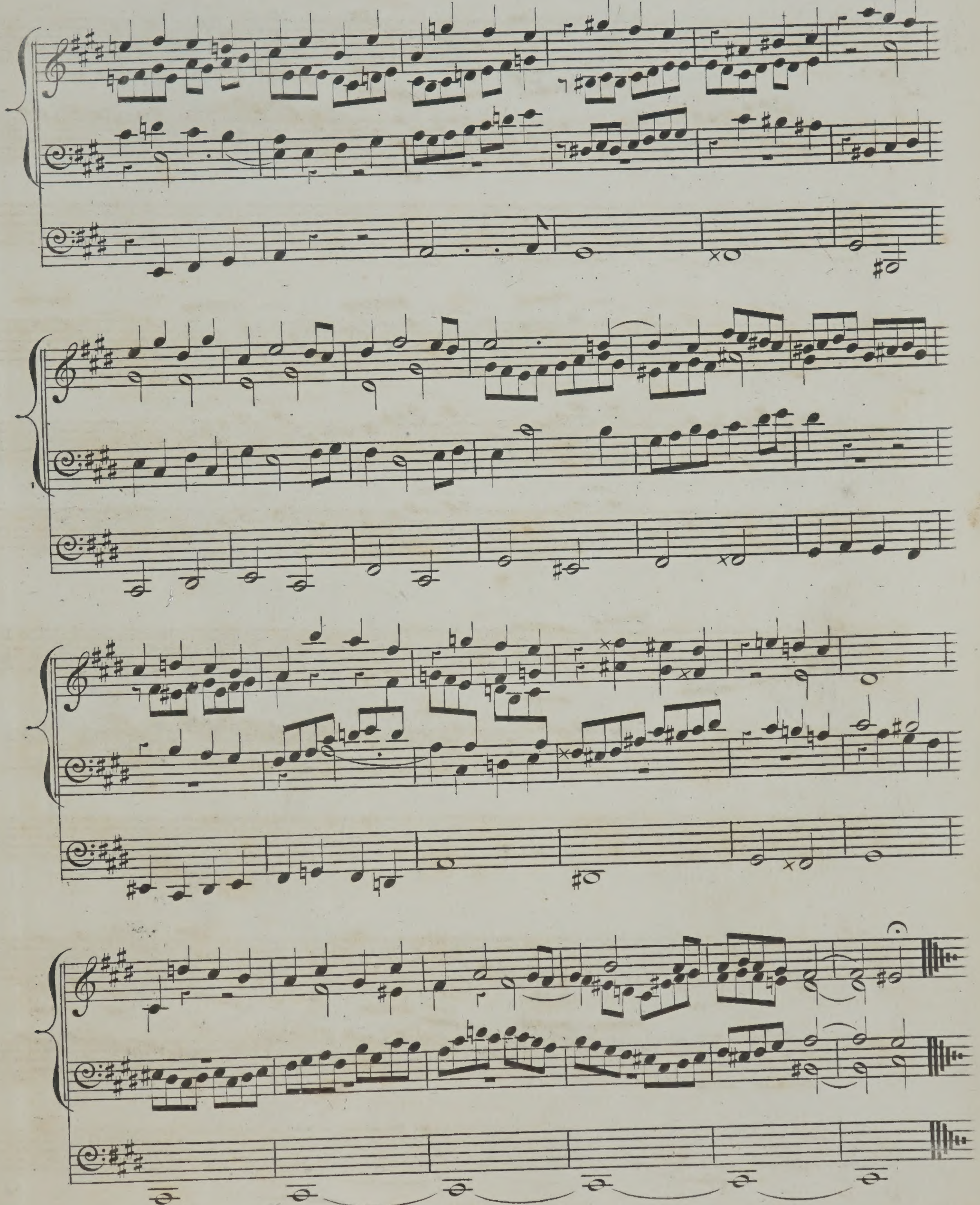

Great Organ Full without Reeds.
tr


Ped: ....


Manuals.
Pedal.







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(in E minor)

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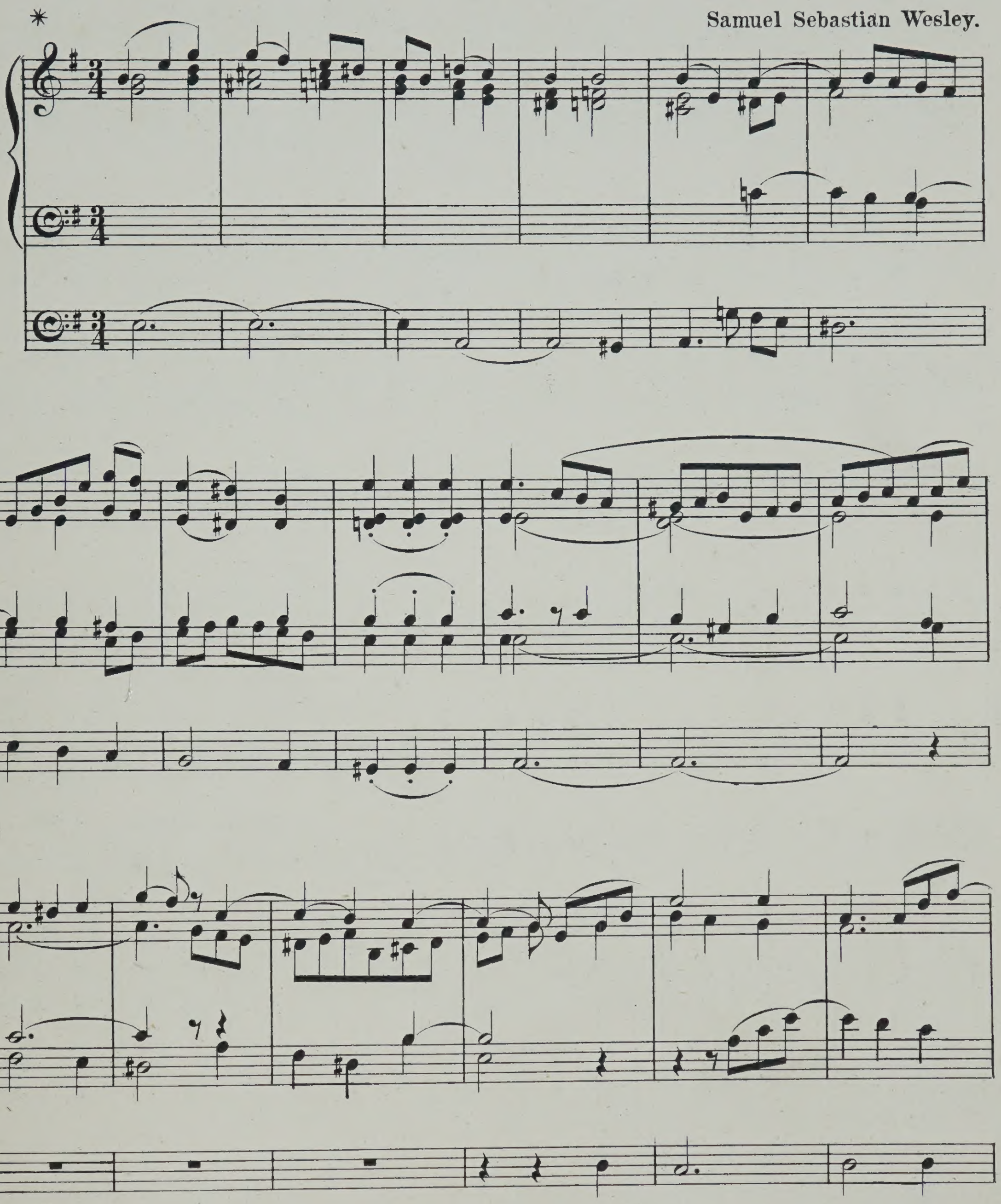

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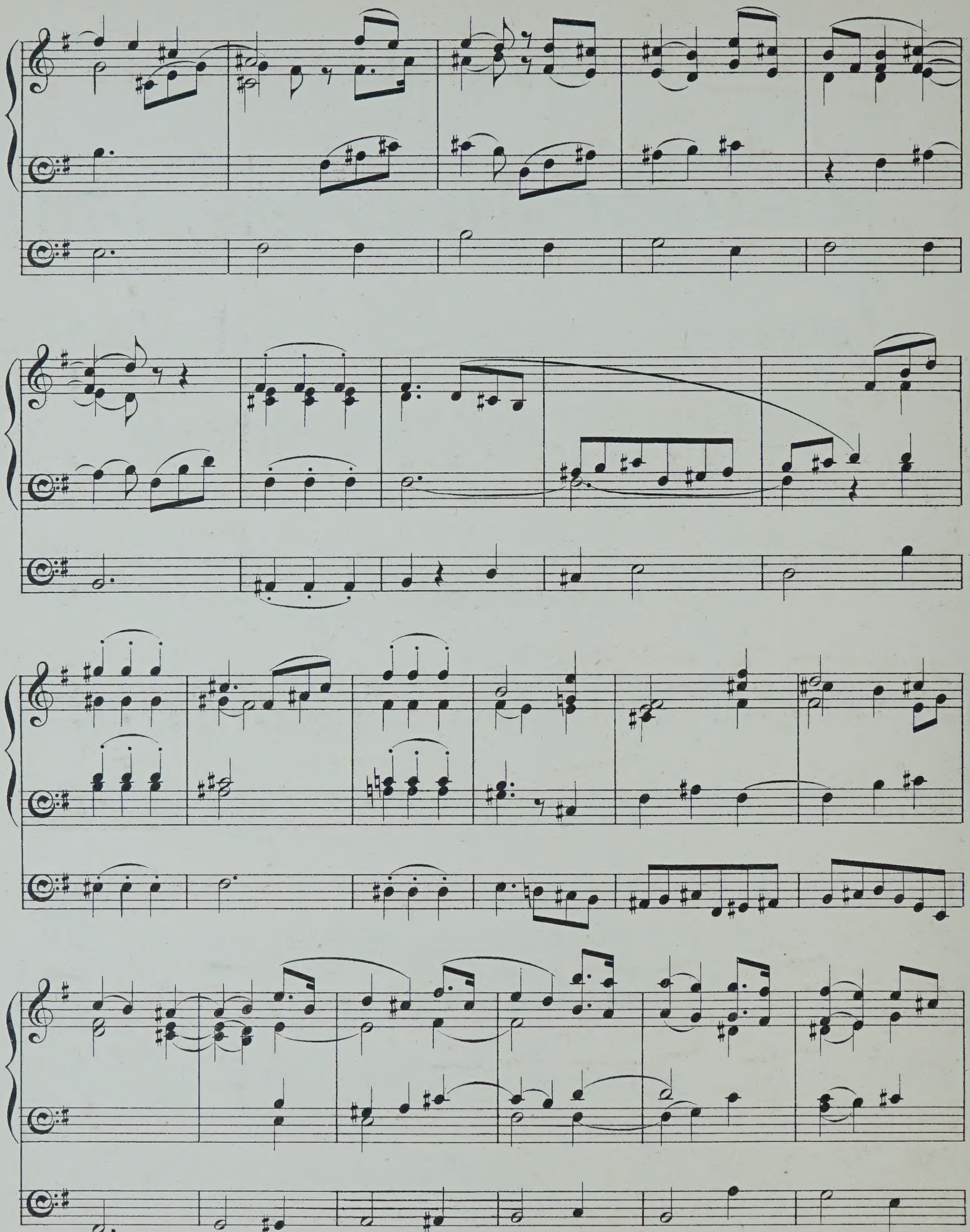
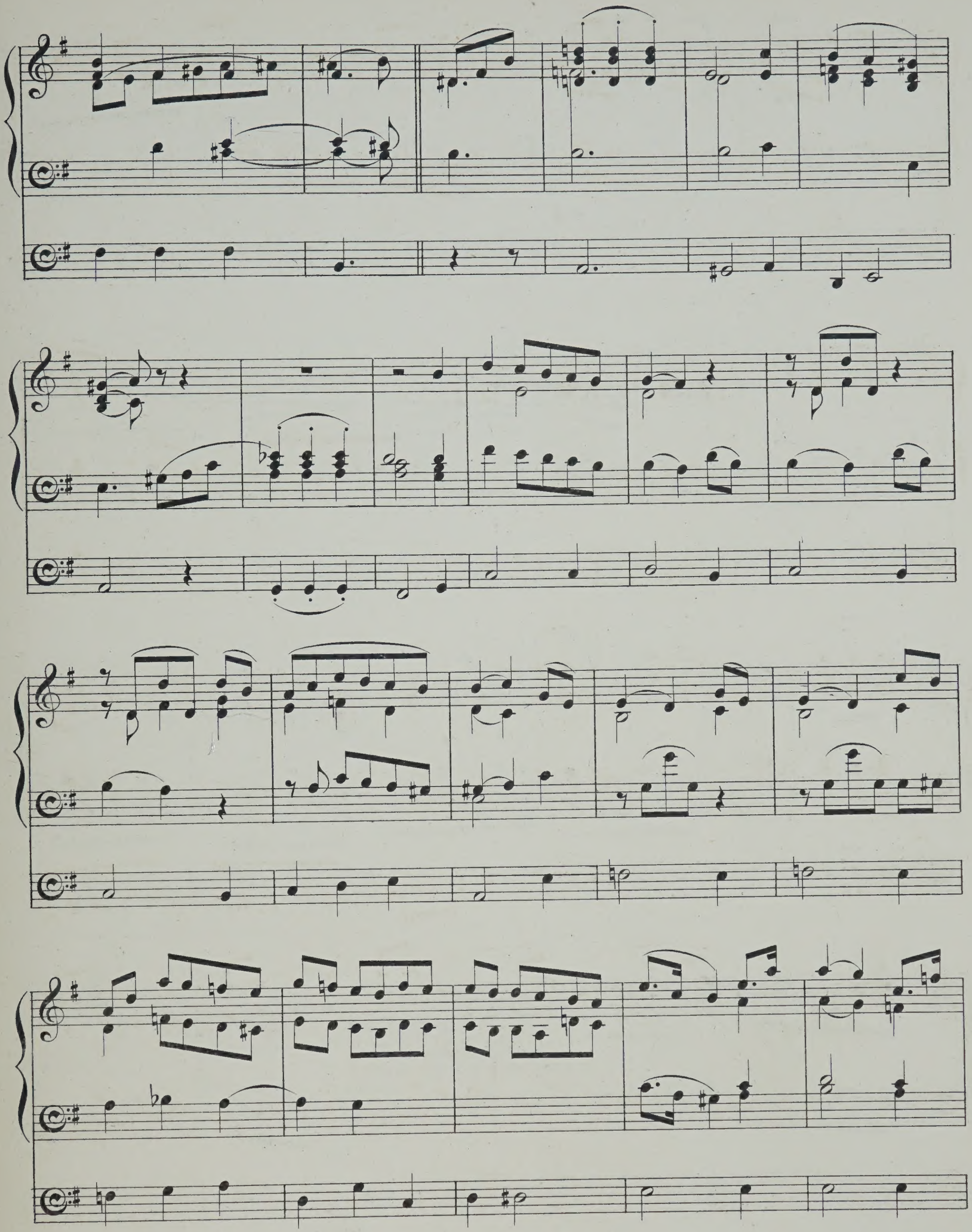
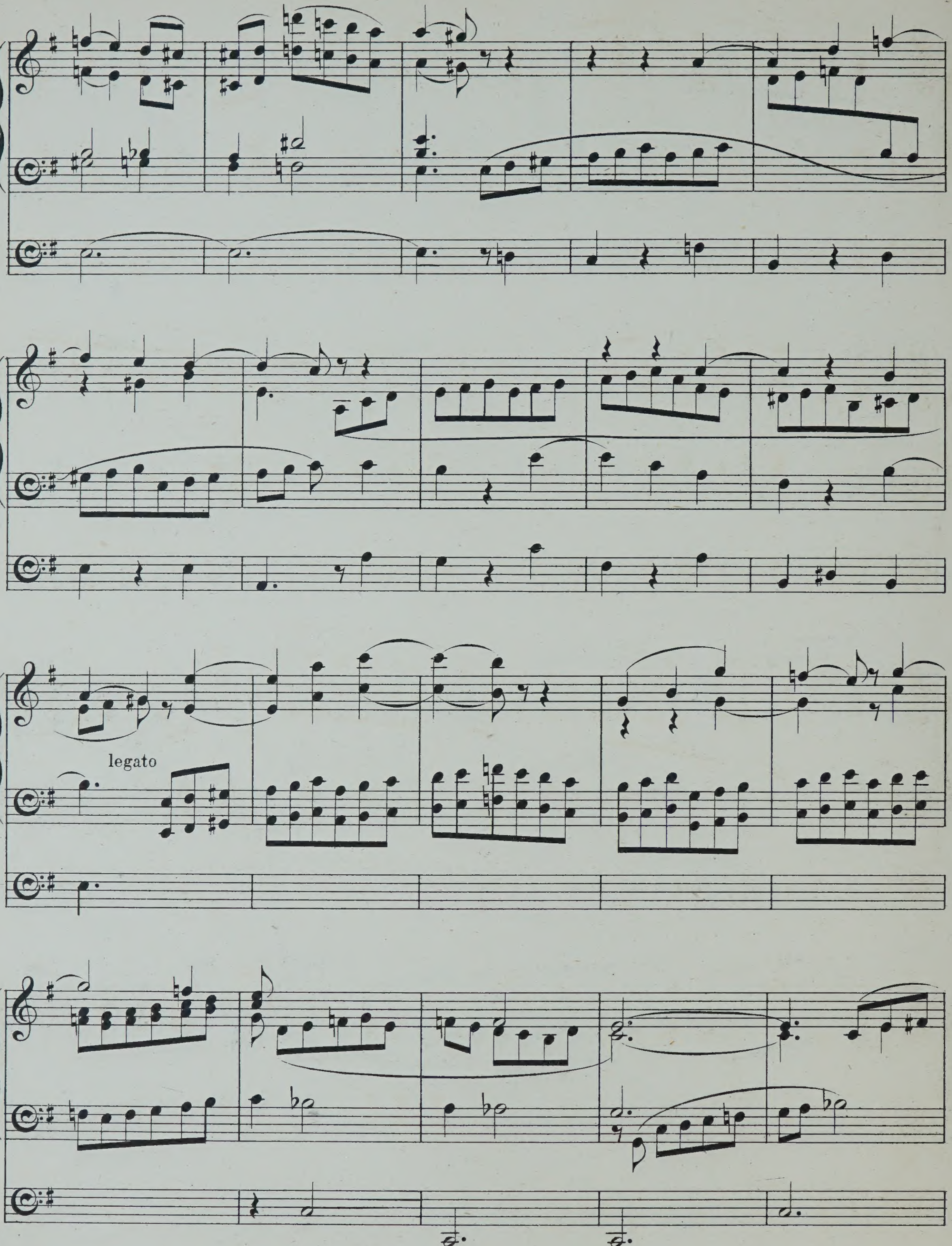
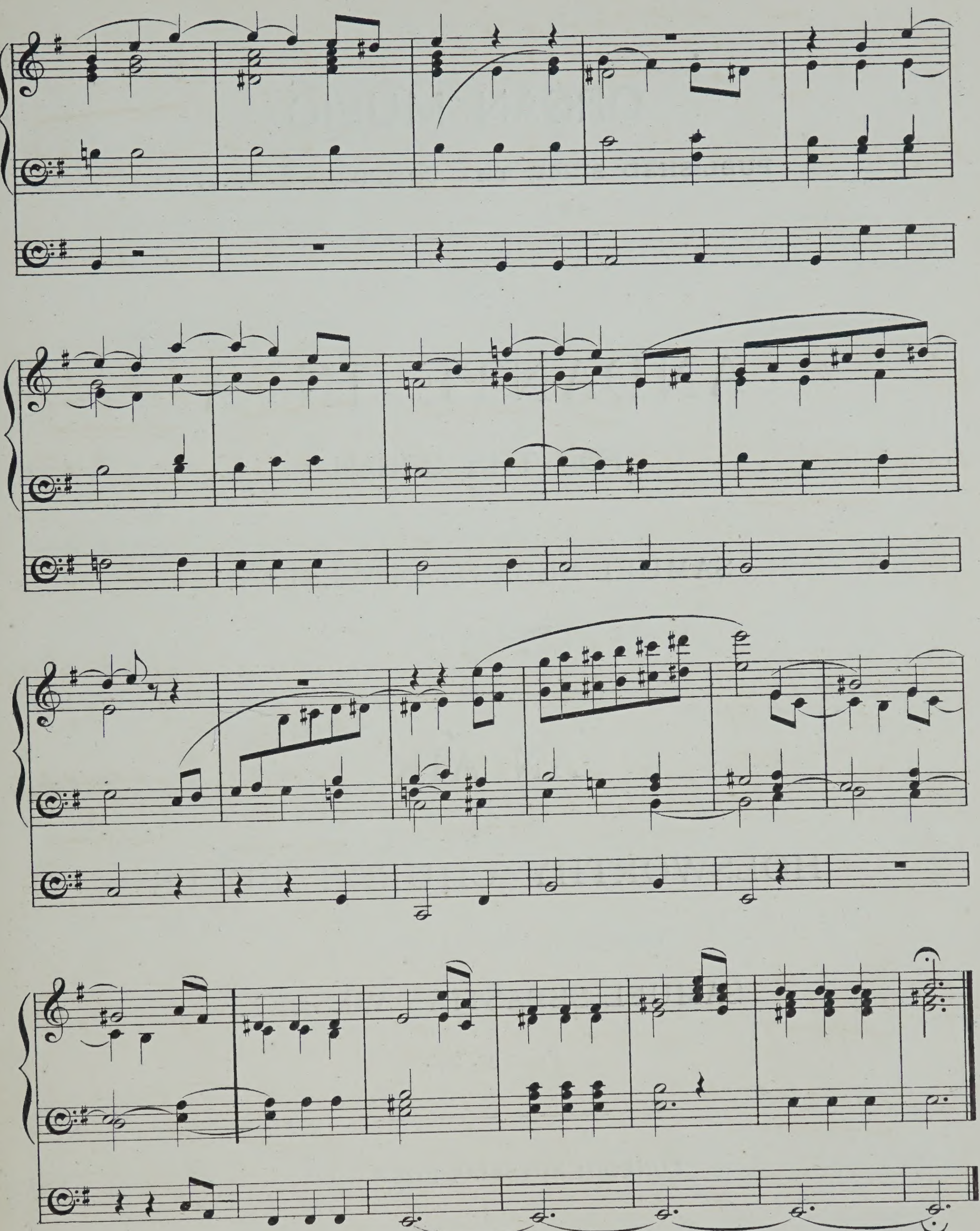
* As no indications for stops or manuals are given in the Manuscript, it has been considered best to leave this matter to the judgement of the player.






legato



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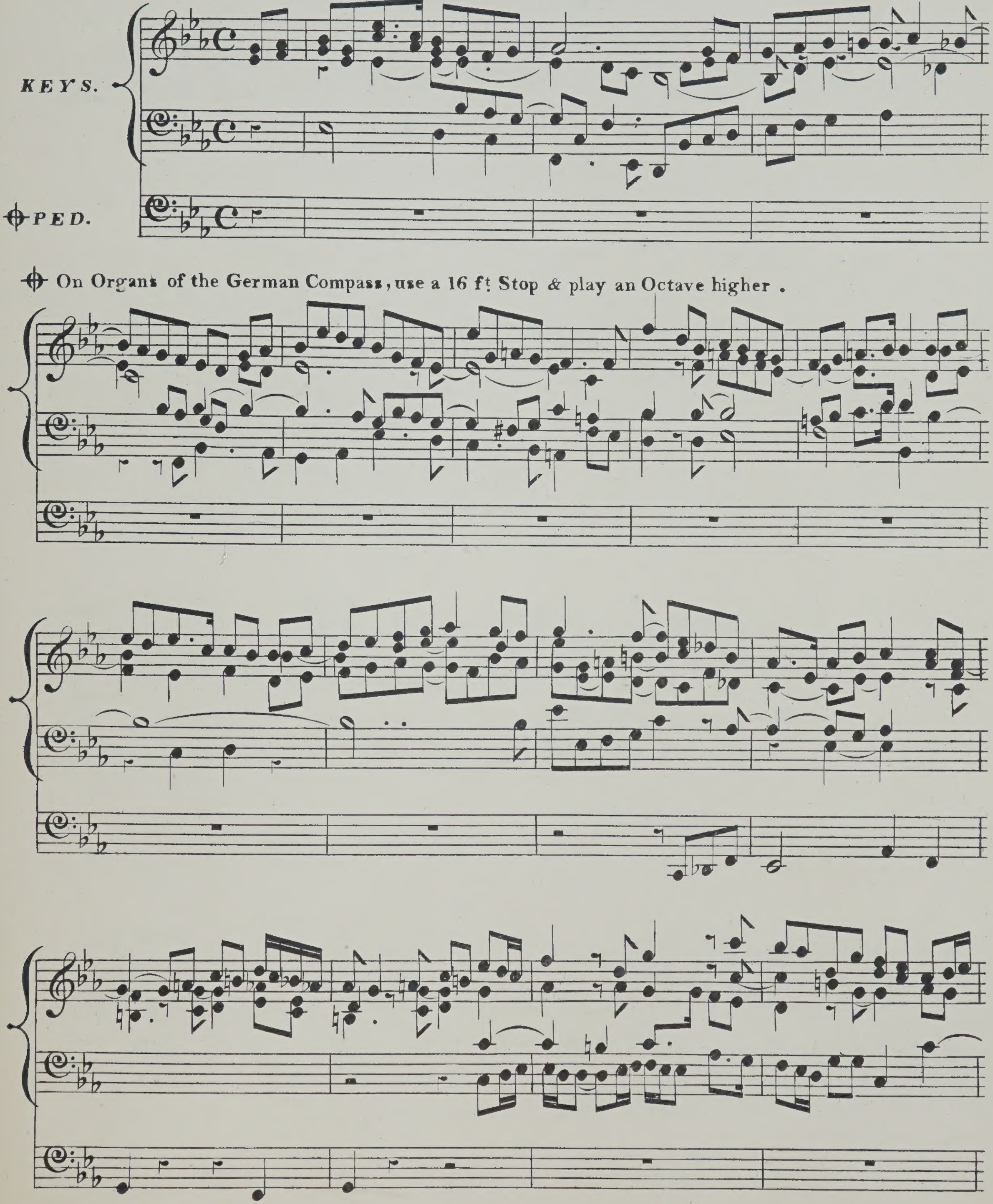
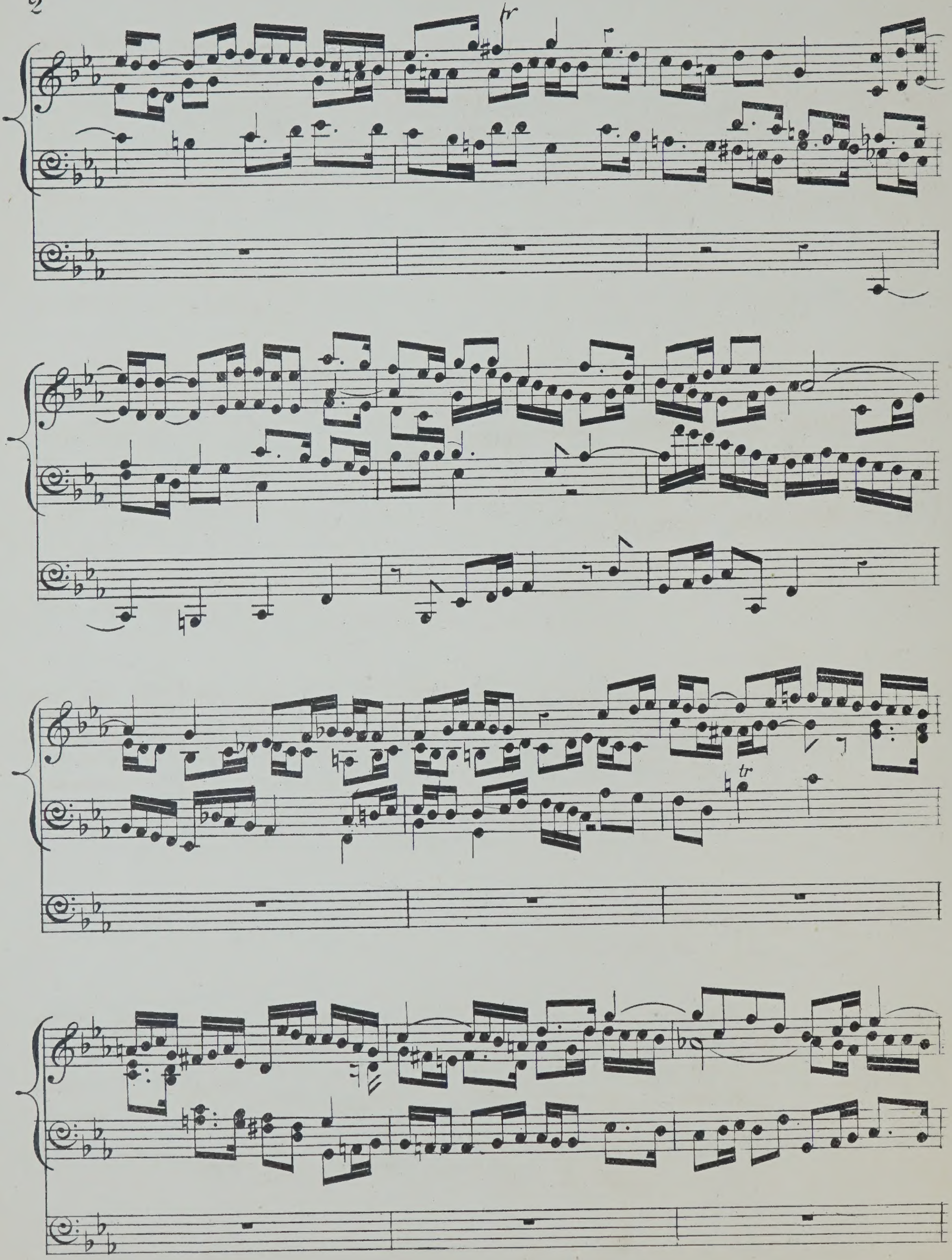
ANDANTE.

Maelzel's Metronome. ♪ = 112.



⊕ On Organs of the German Compass, use a 16 ft. Stop & play an Octave higher.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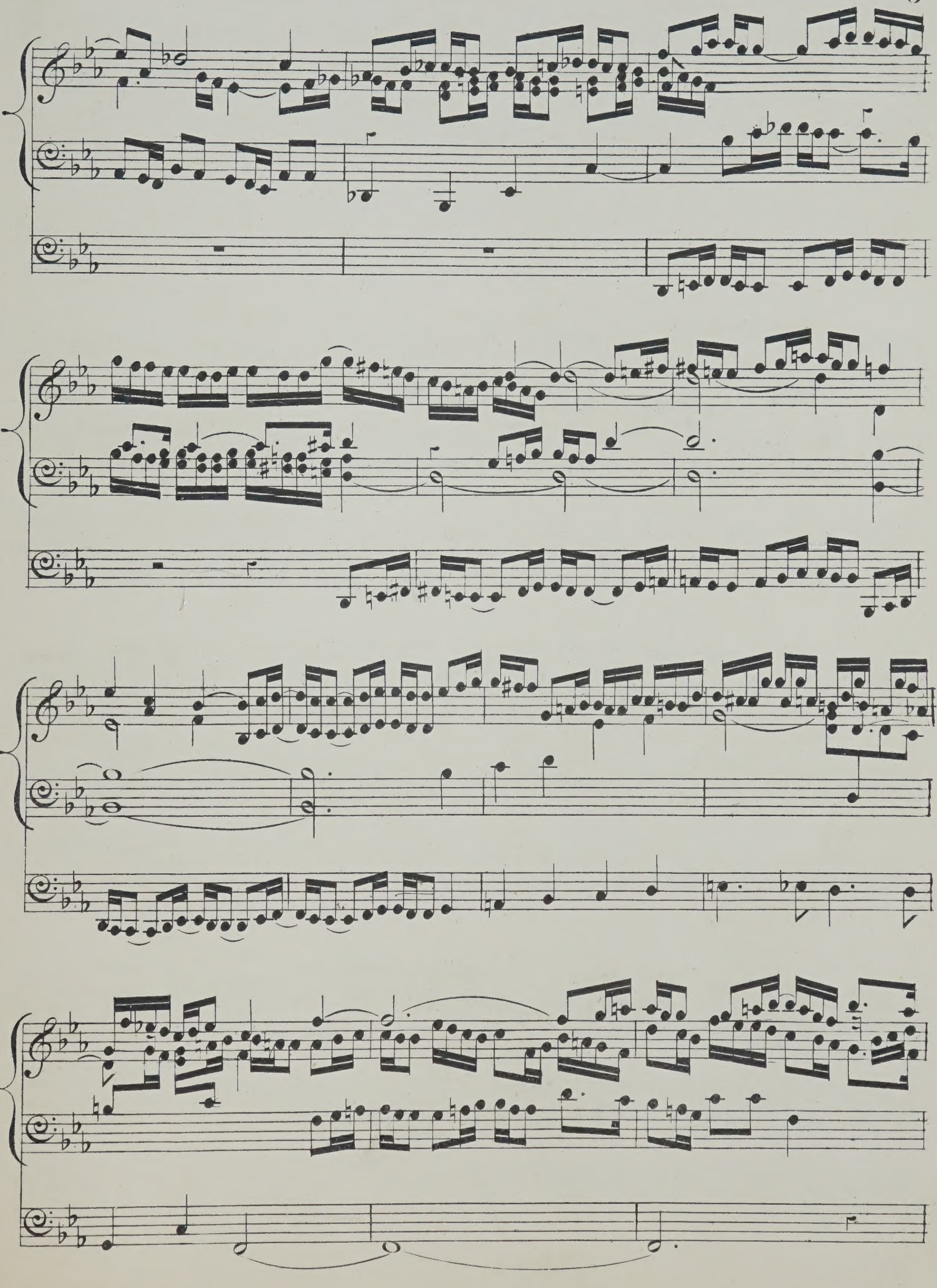

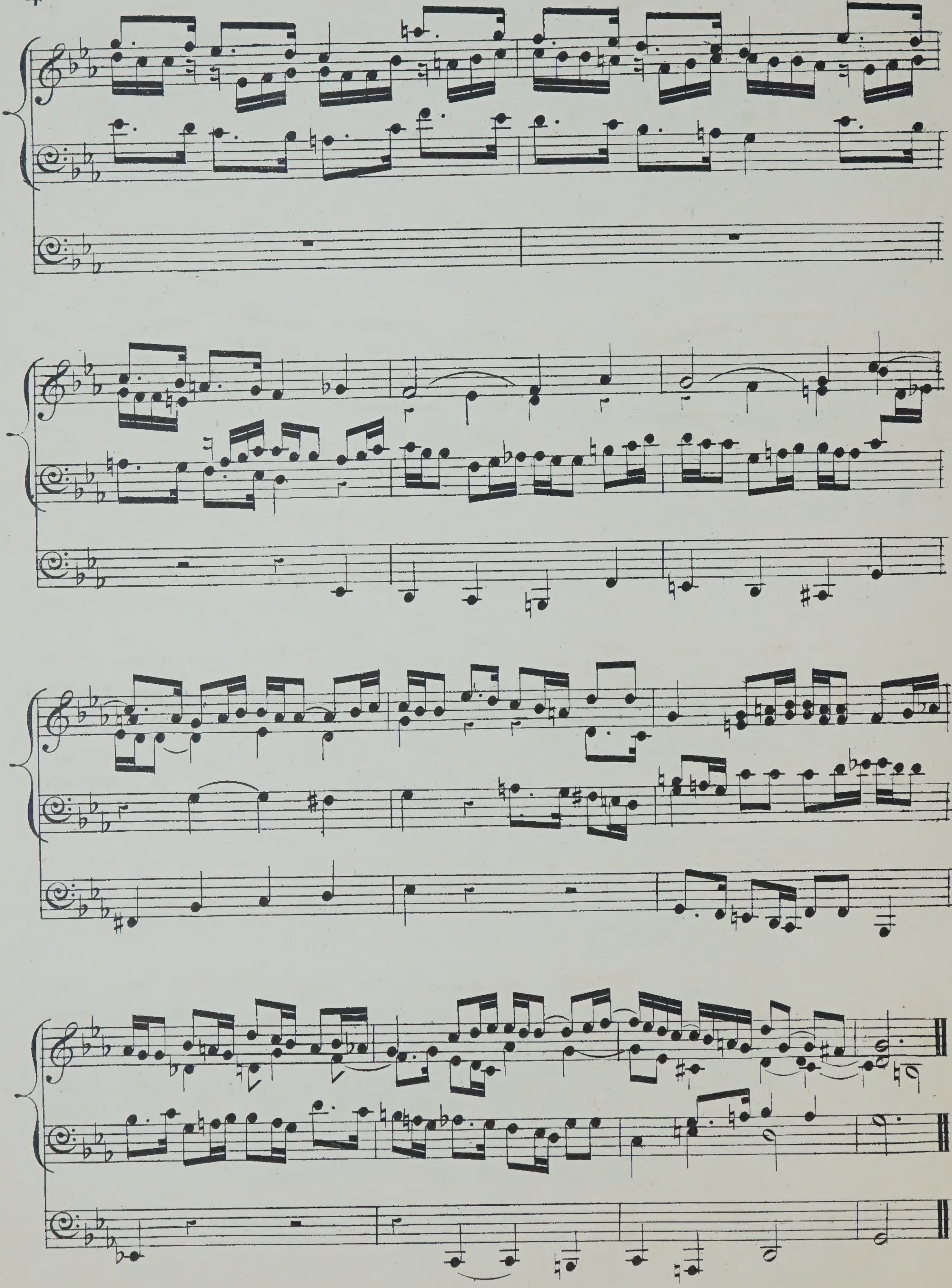

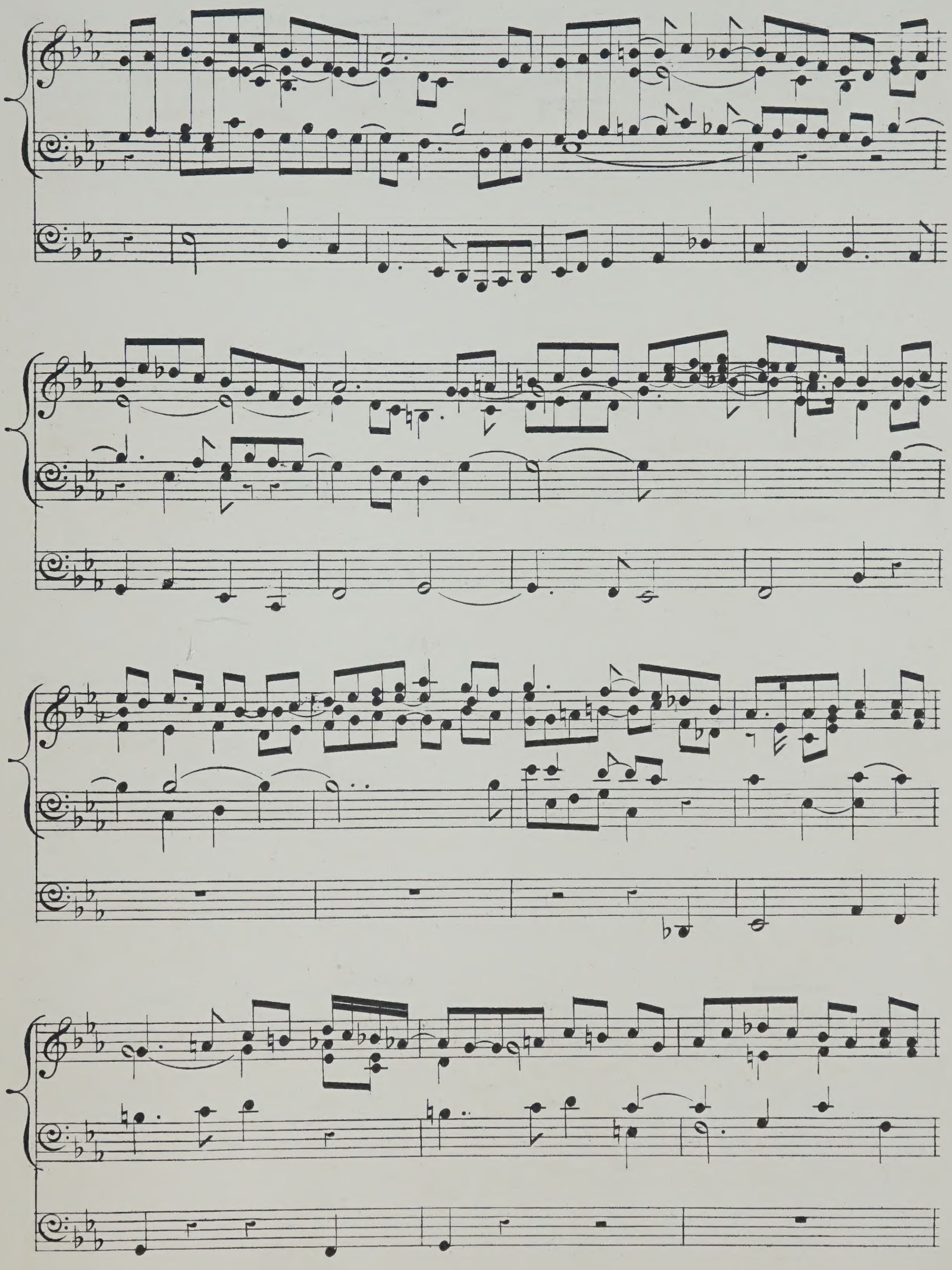

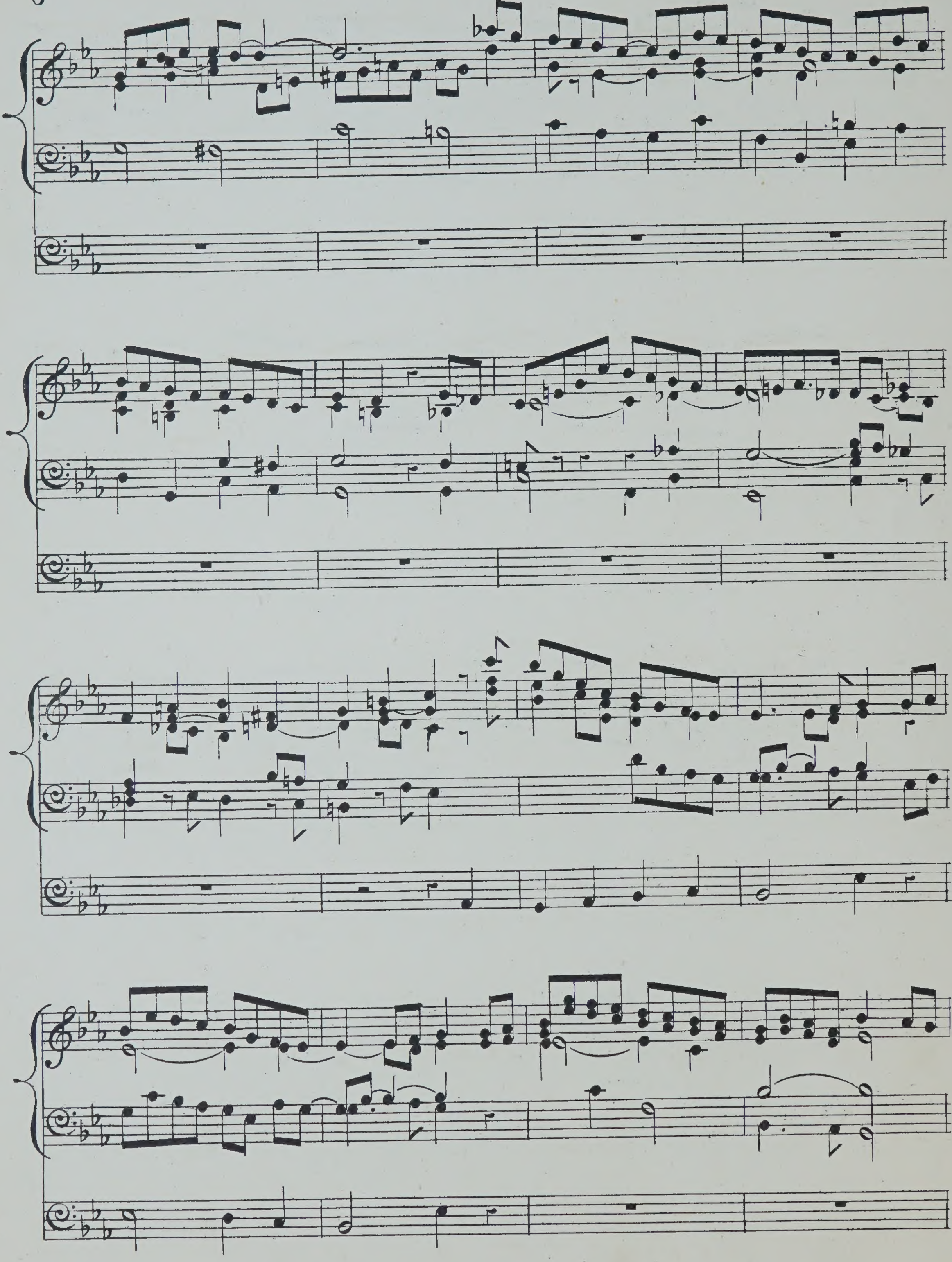

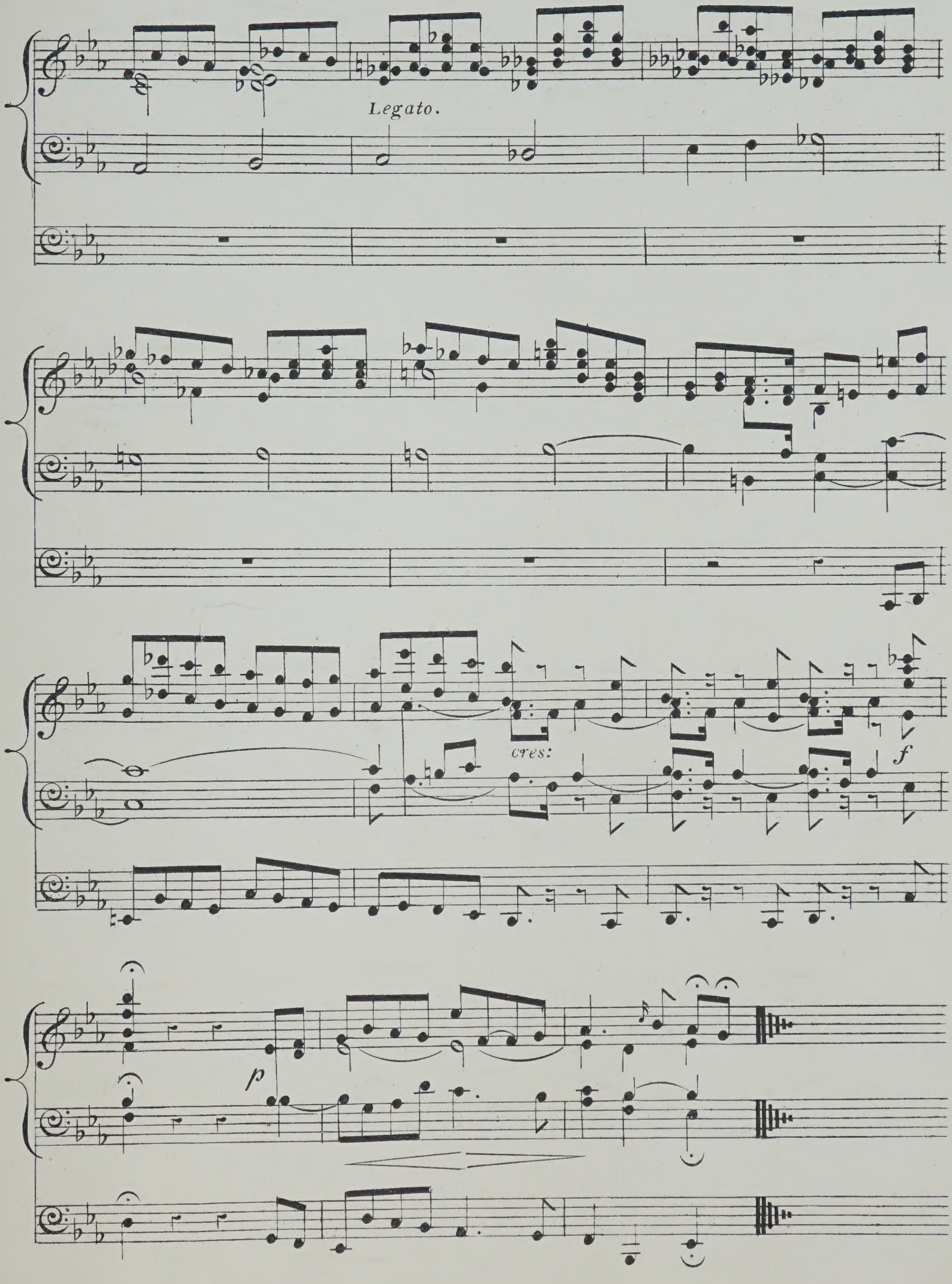
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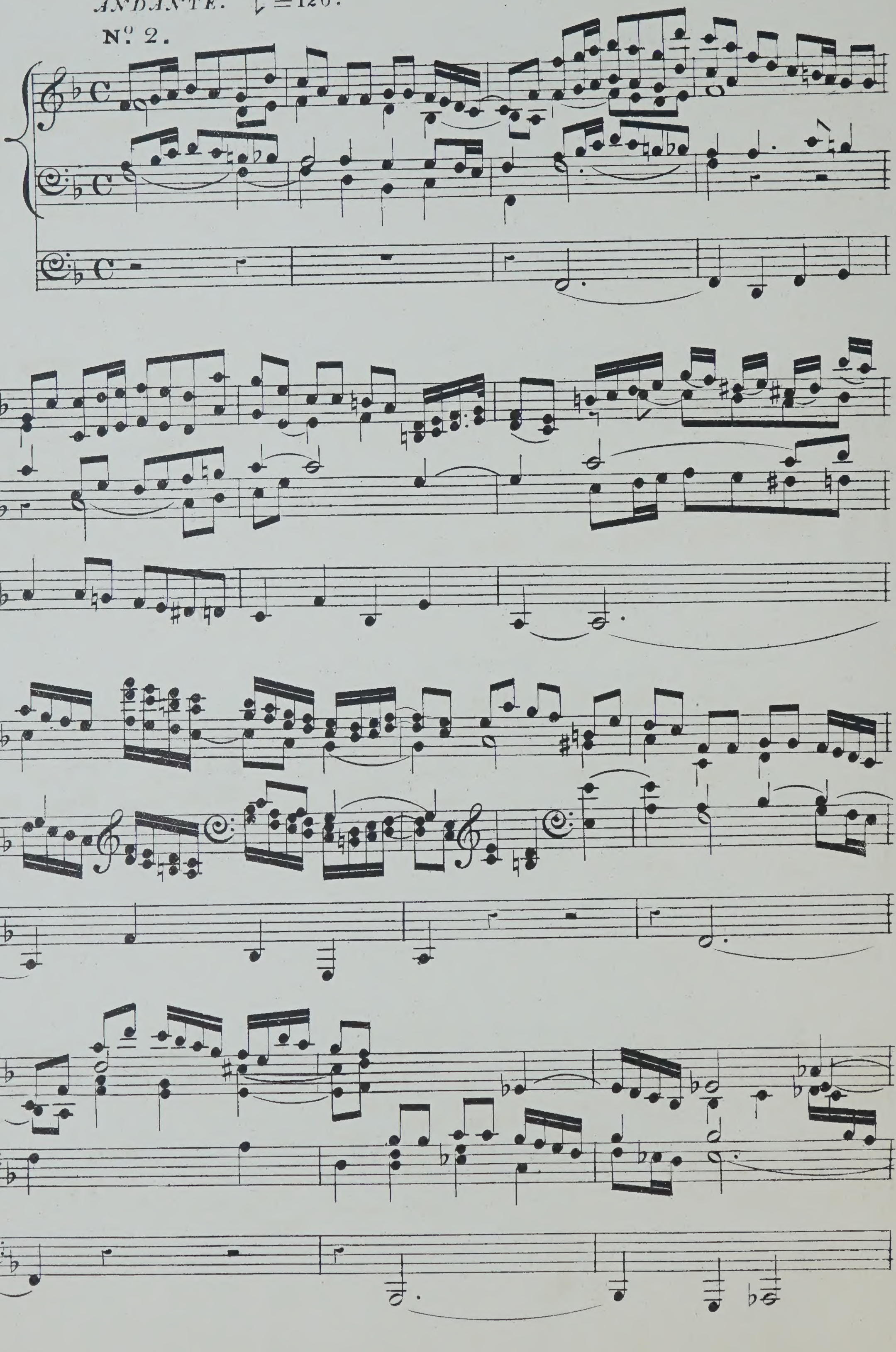
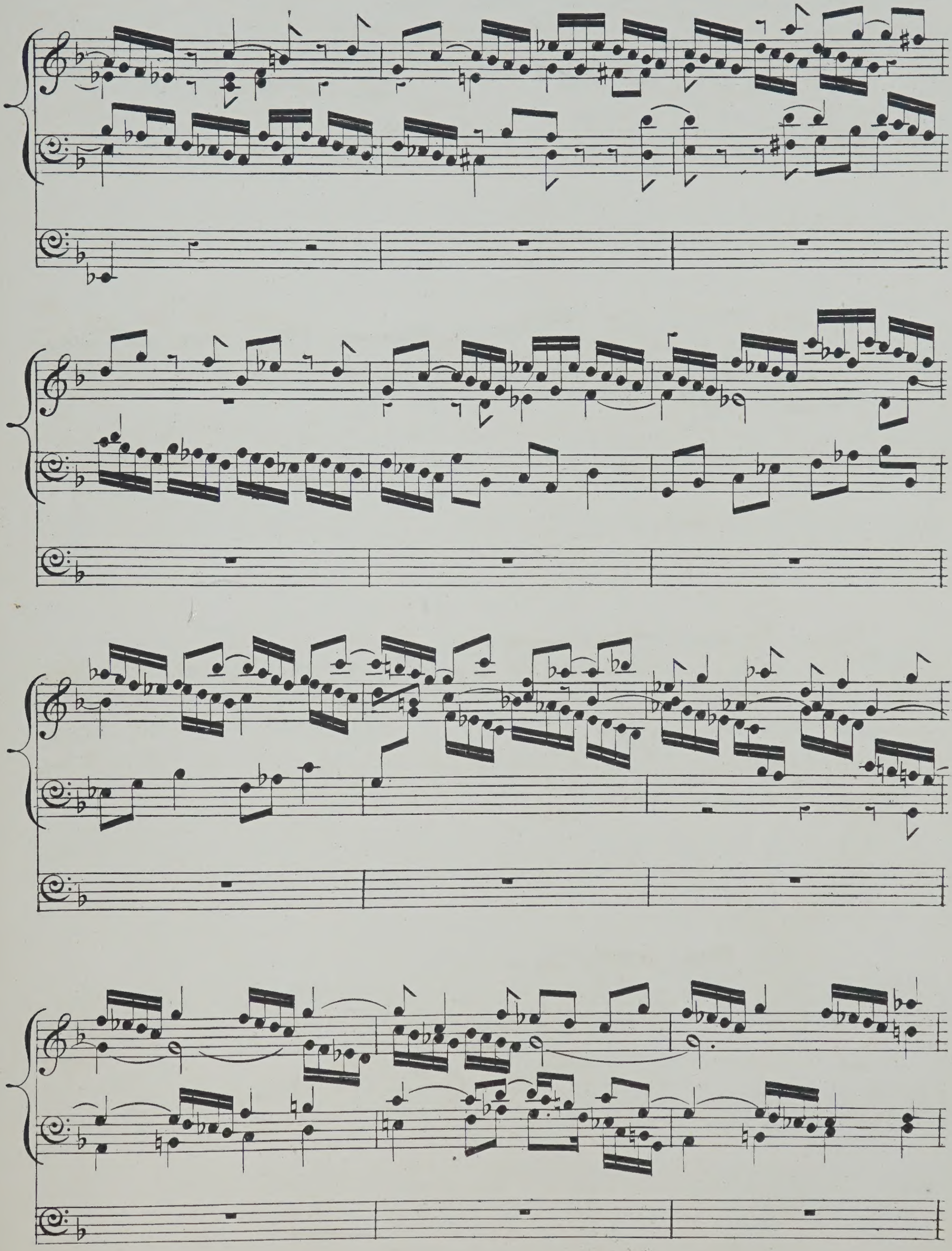
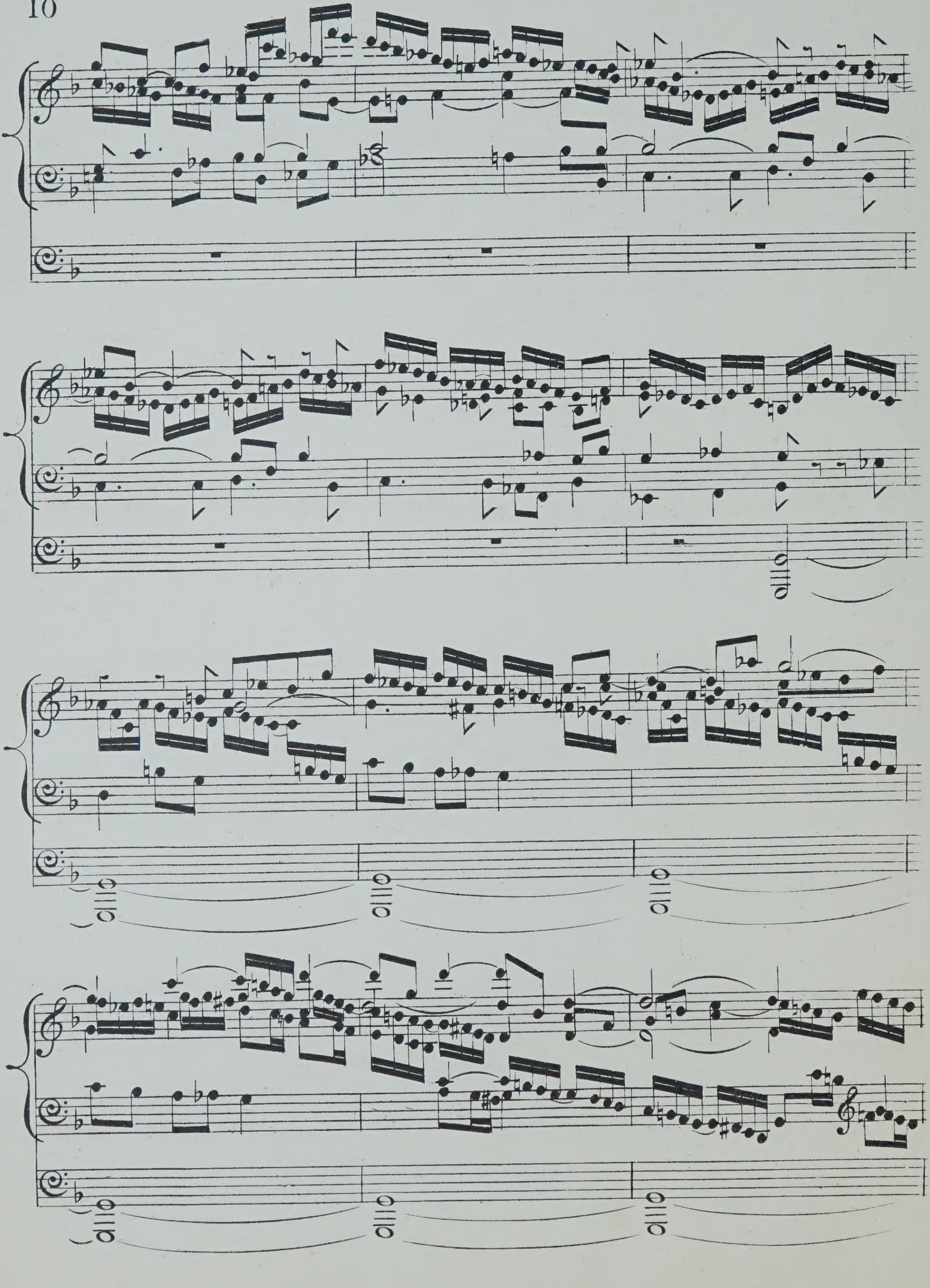
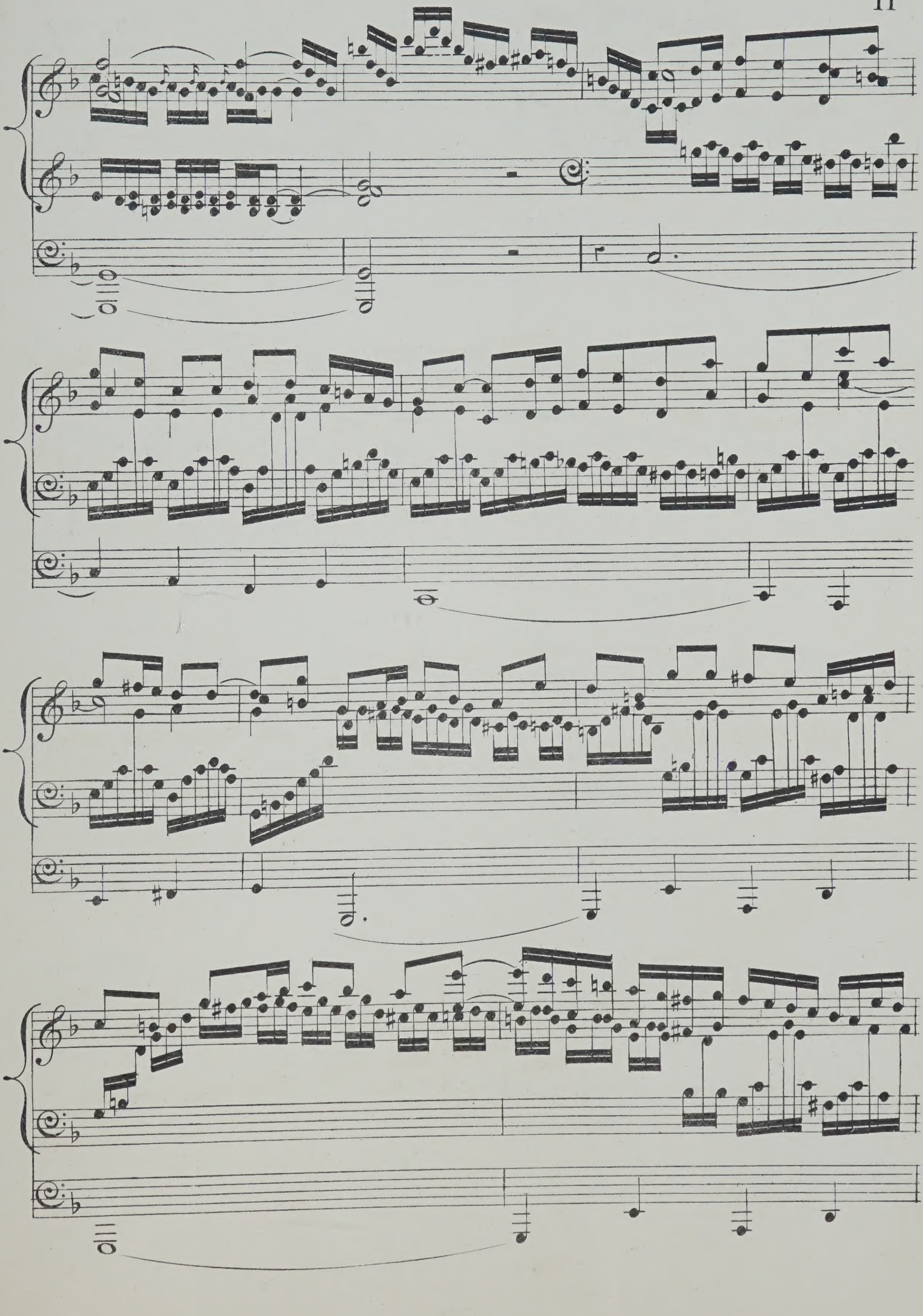
ANDANTE. ♩=120.

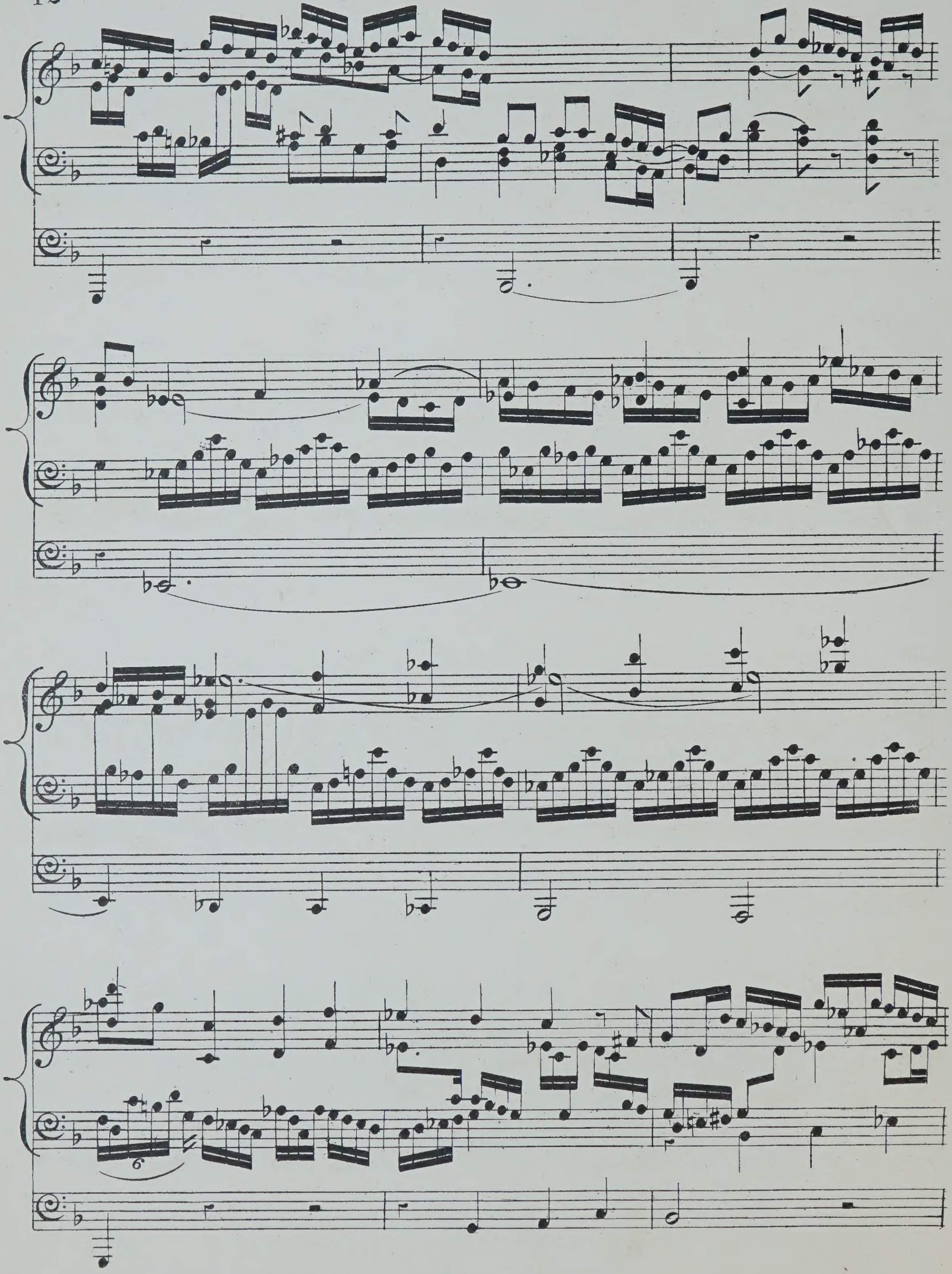
Nº 2.







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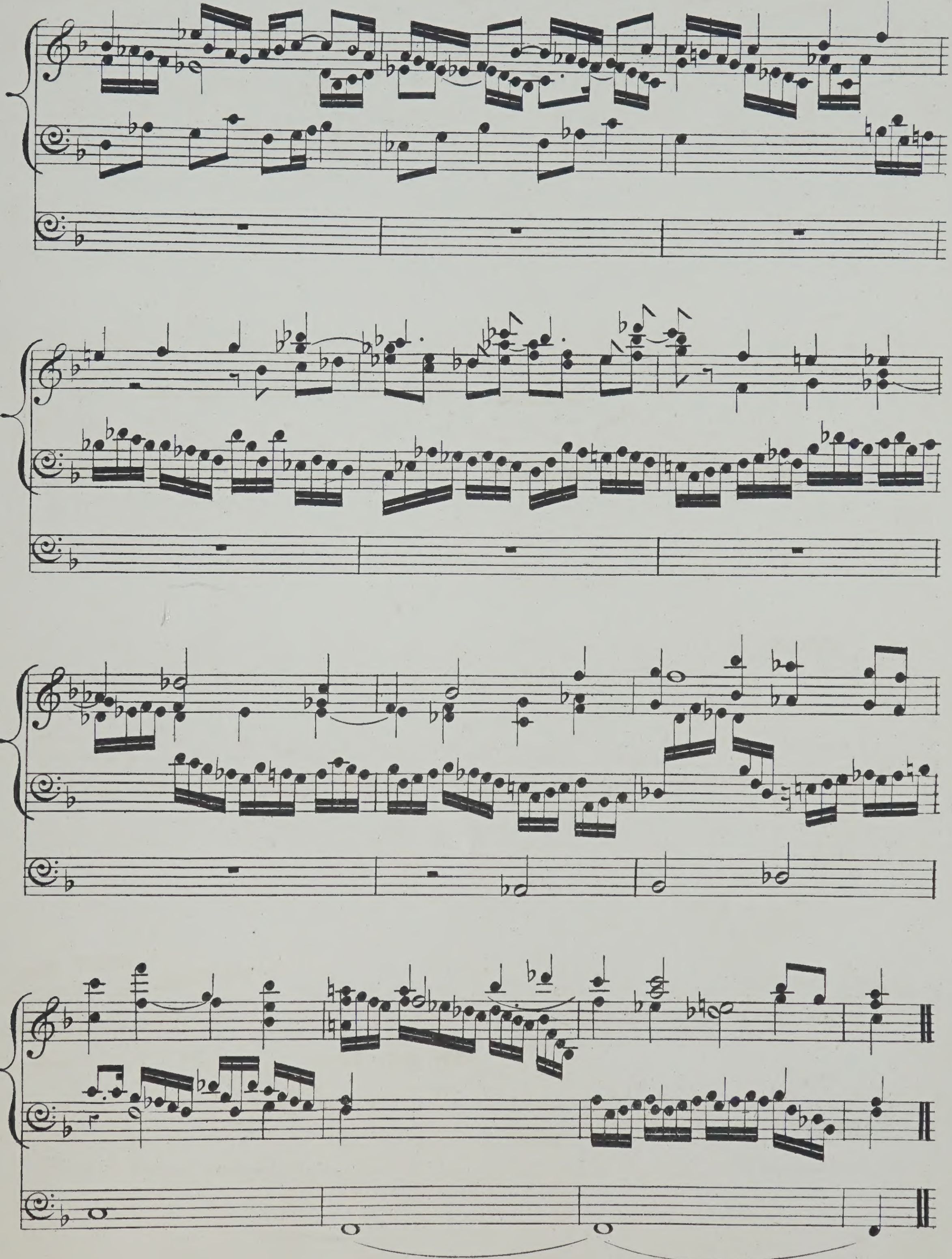

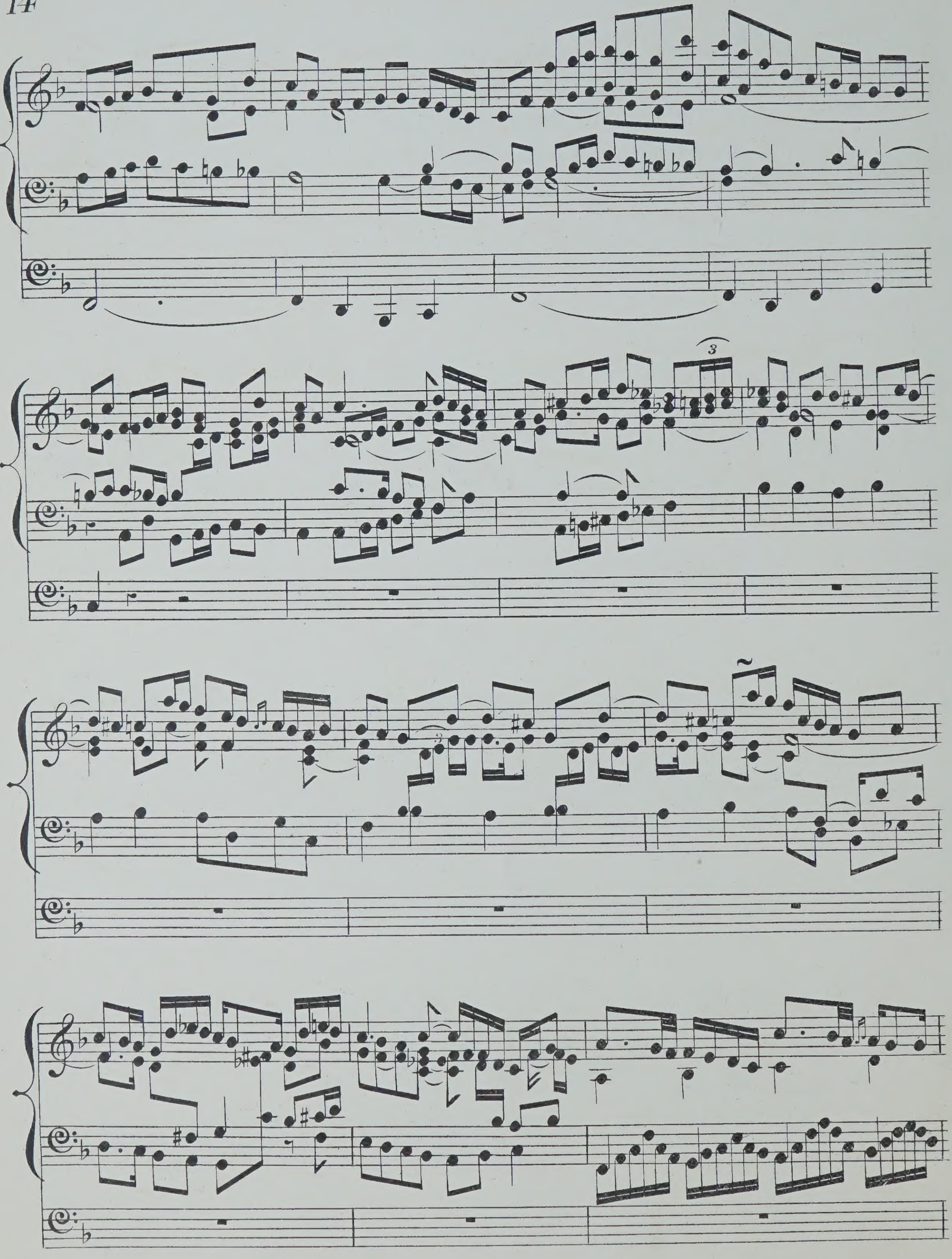
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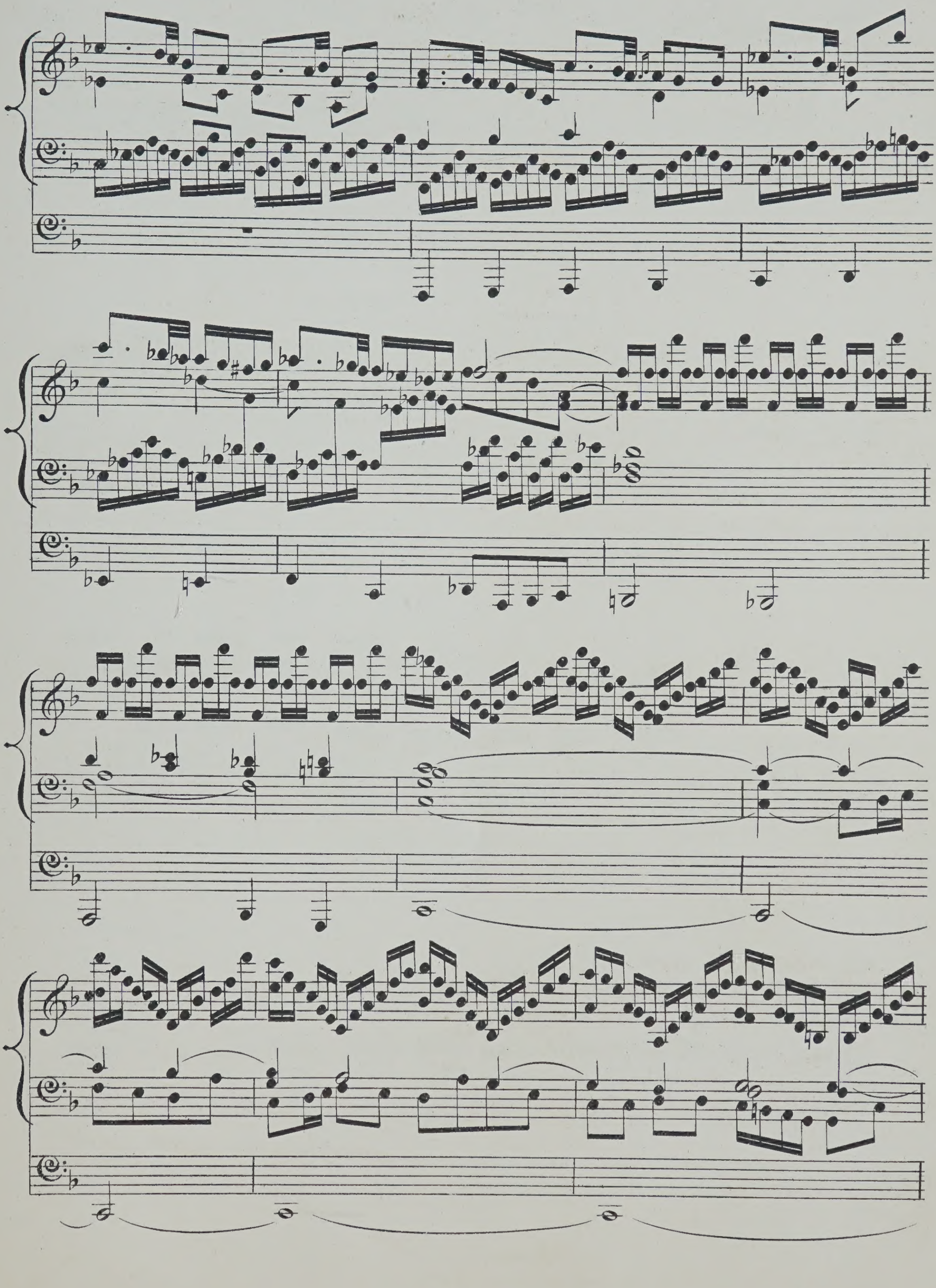
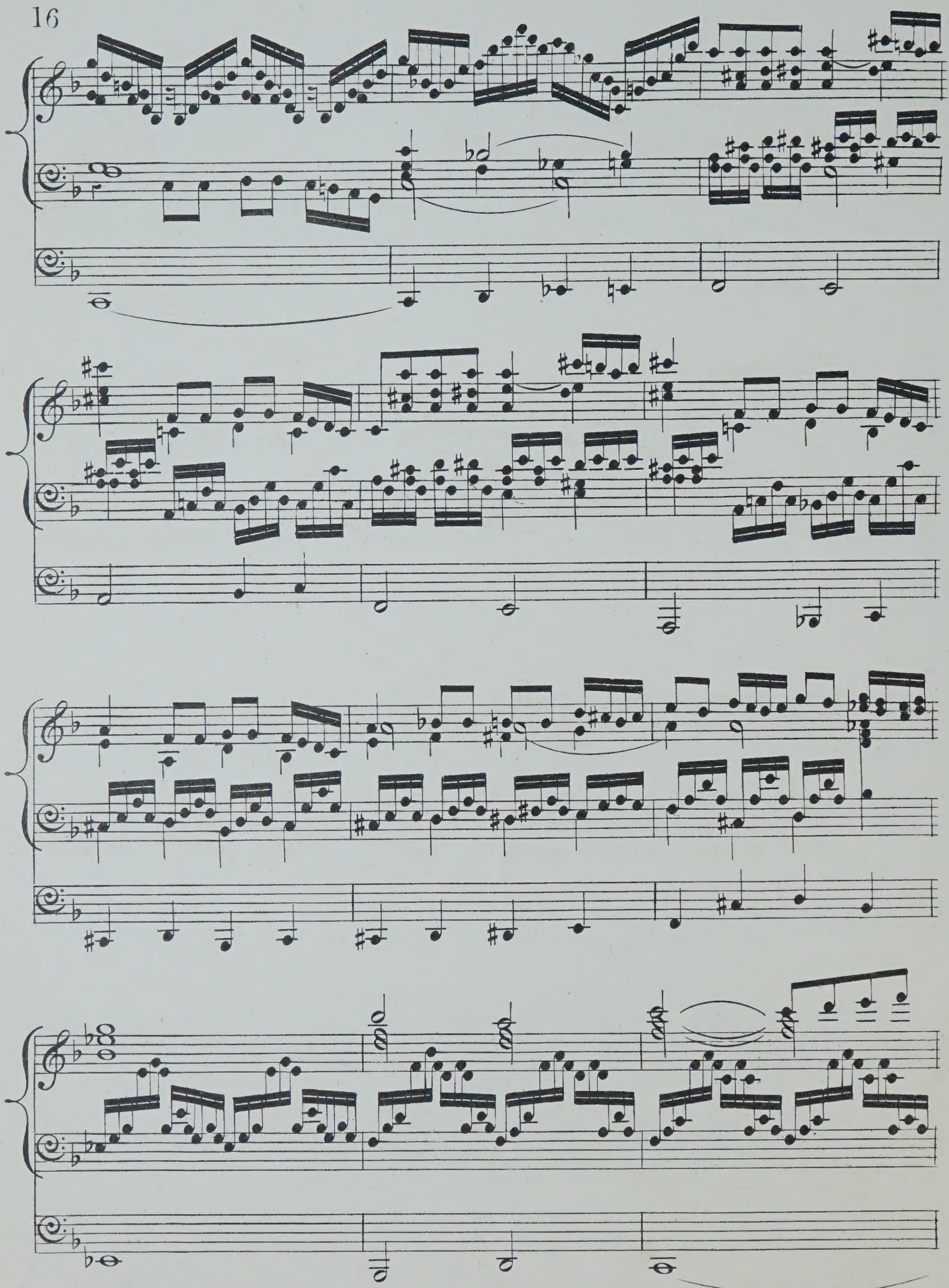
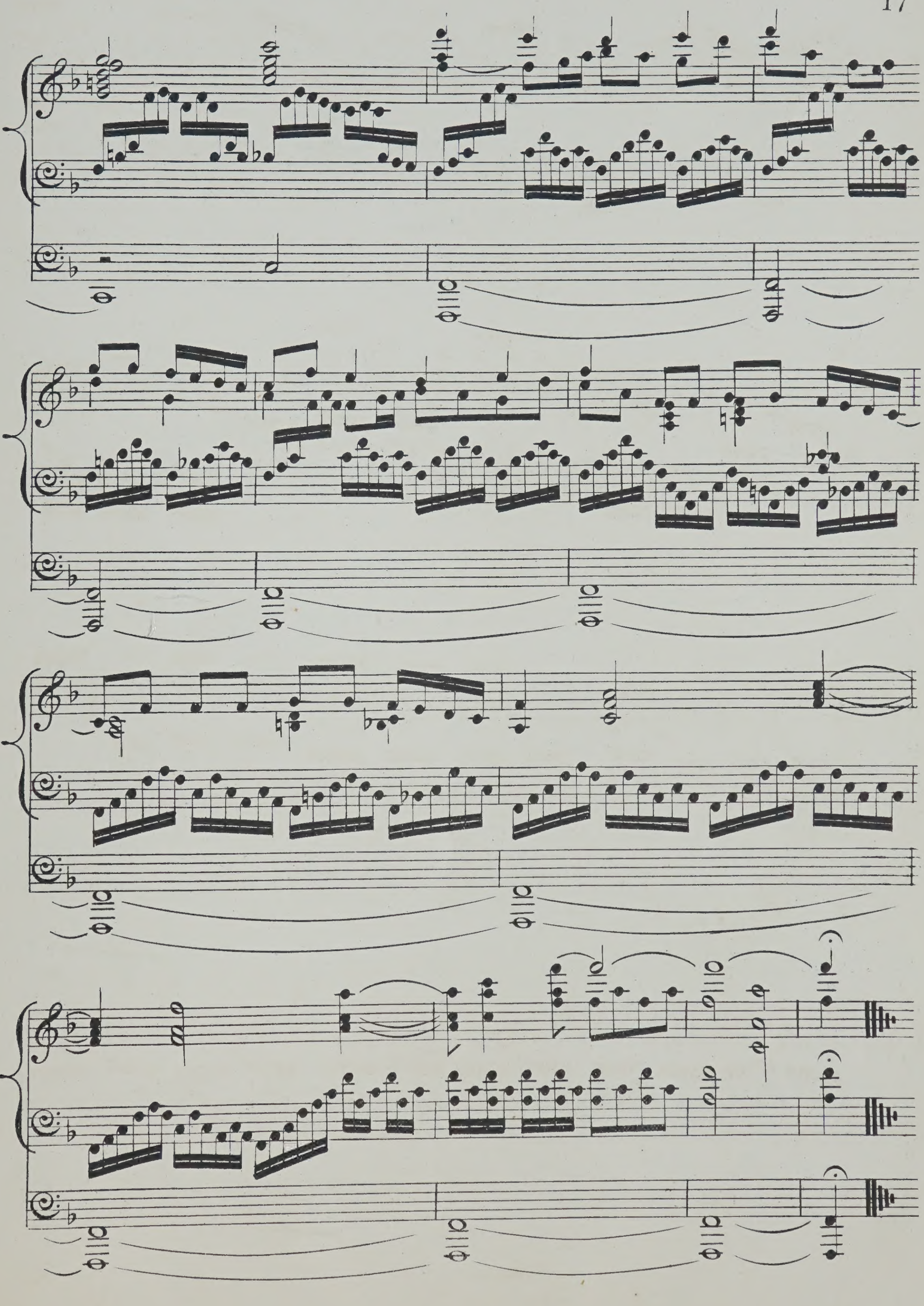


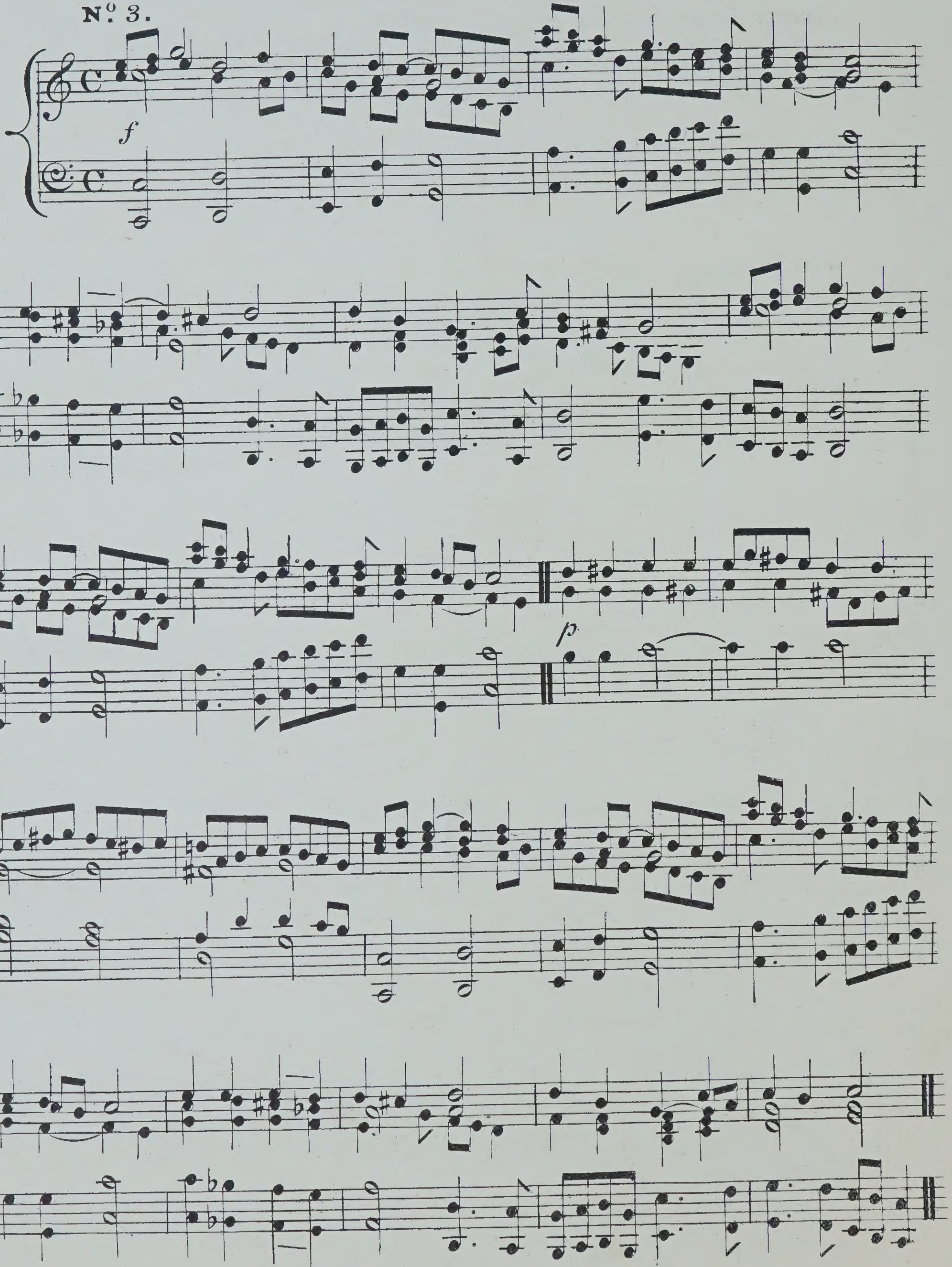


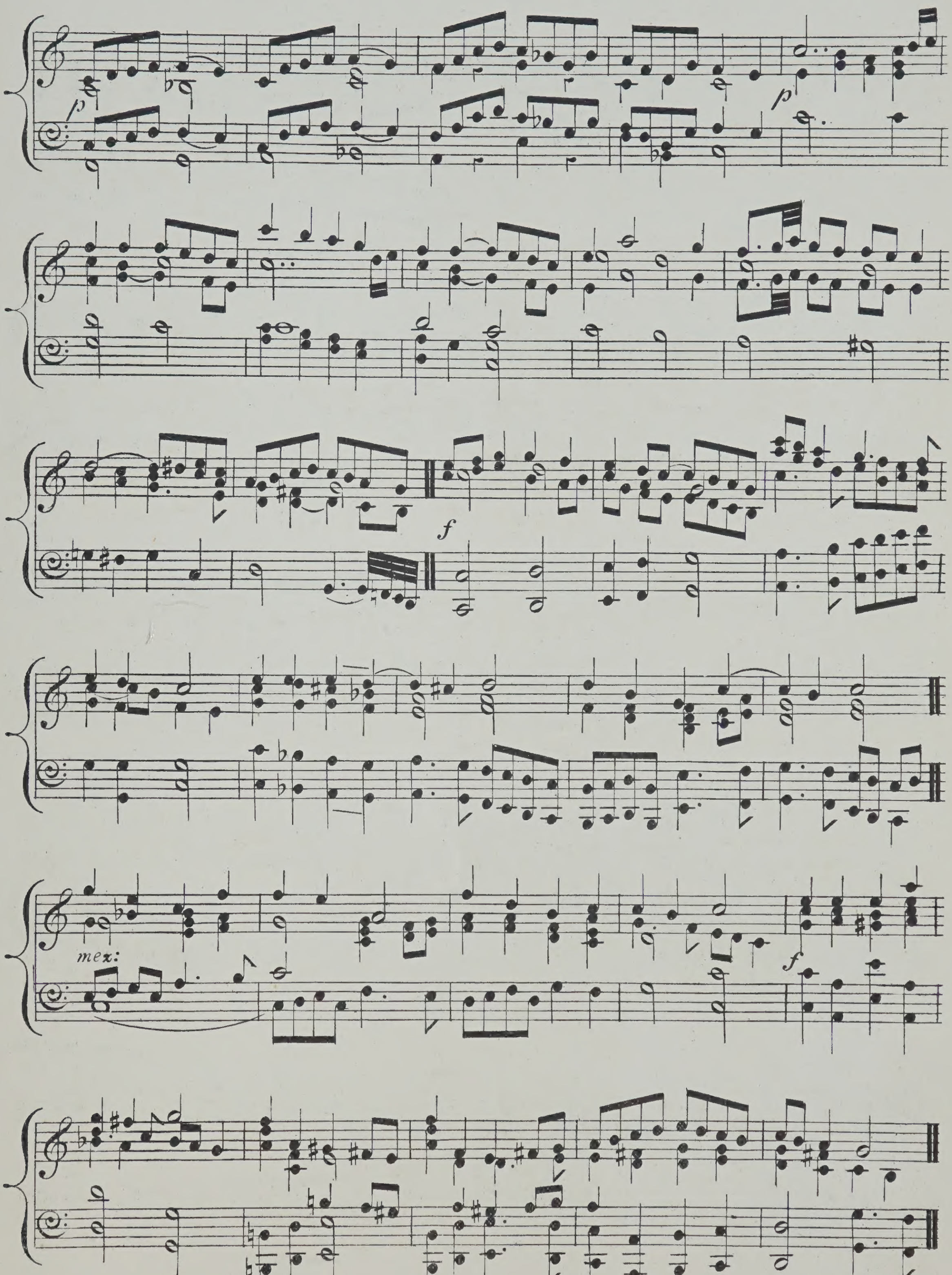


CHORAL SONG.

♪ = 100.

Nº 3.

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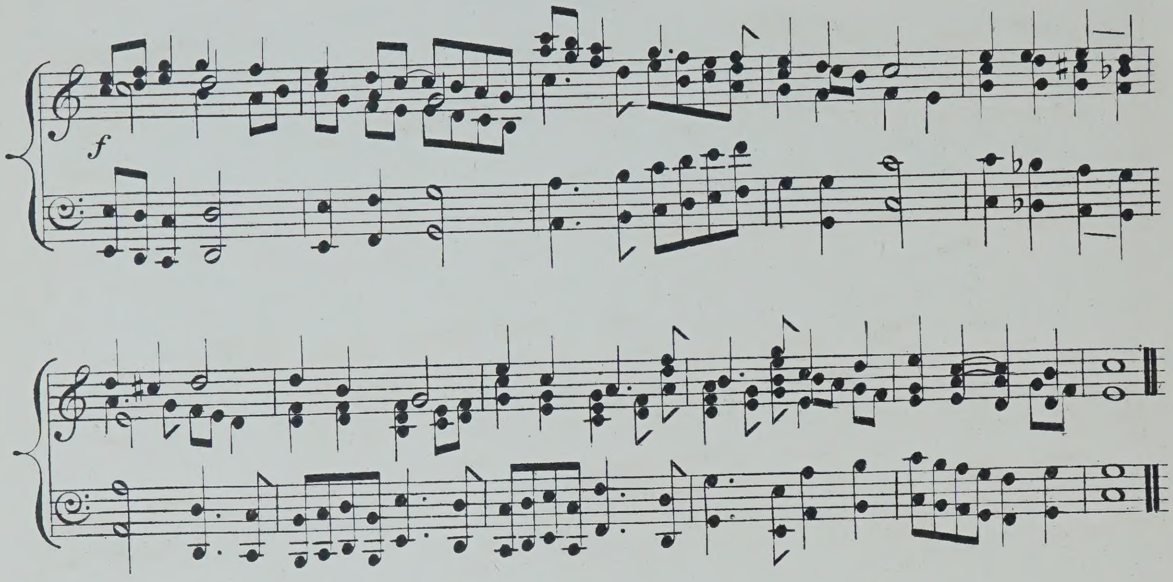
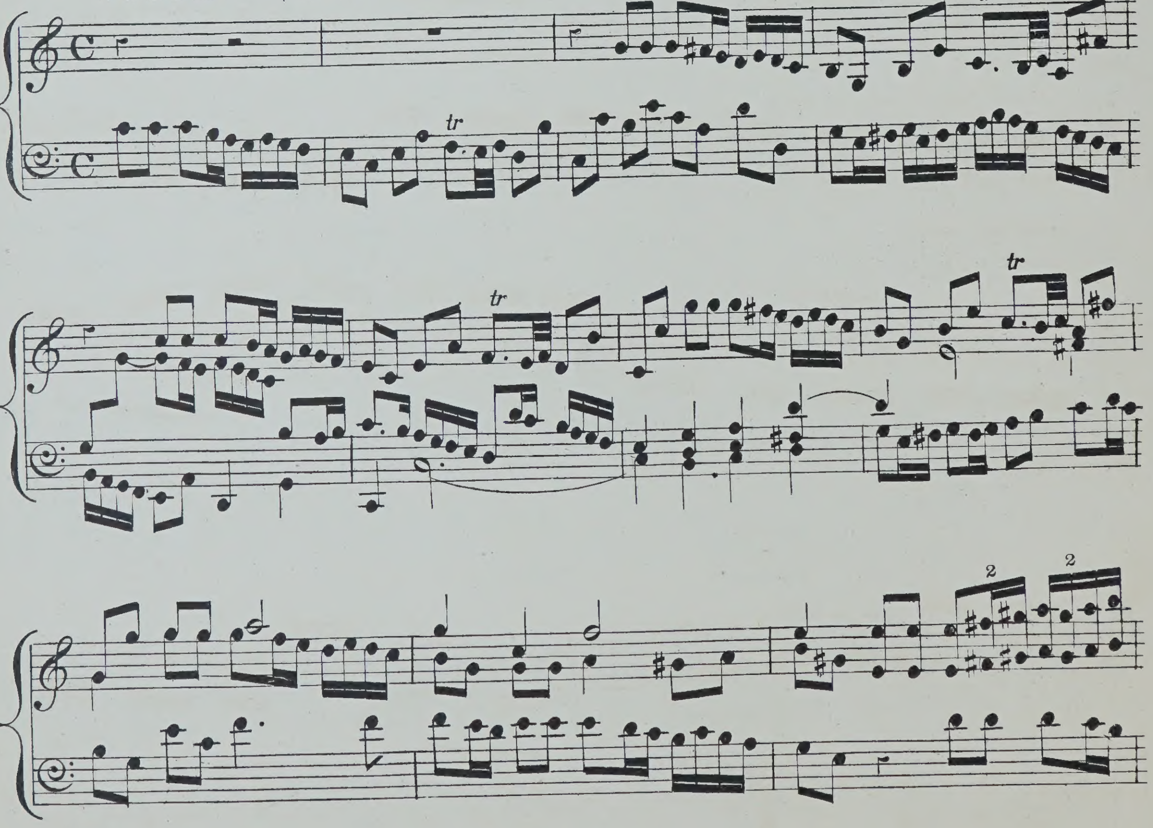


FUGUE. ♩= 112.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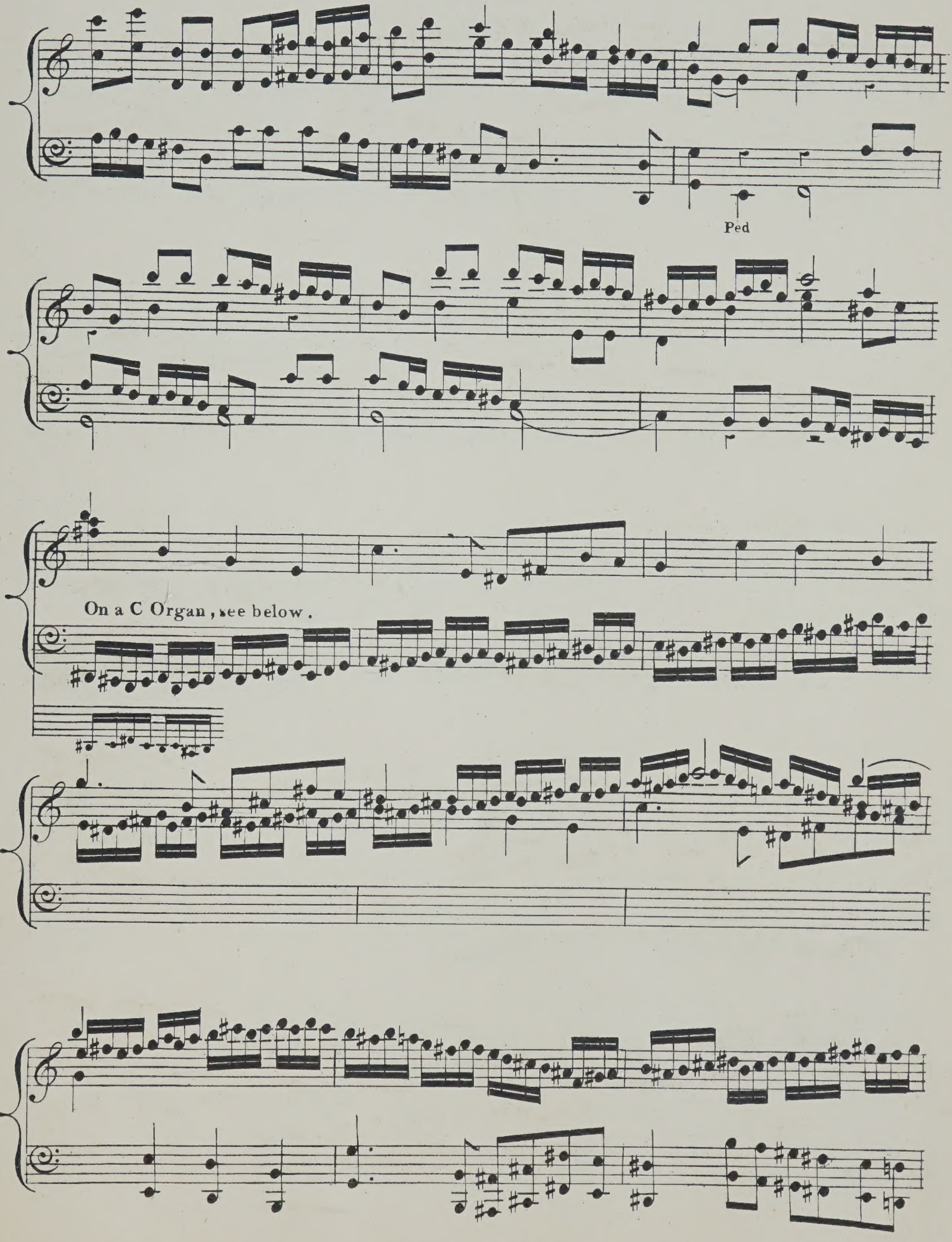
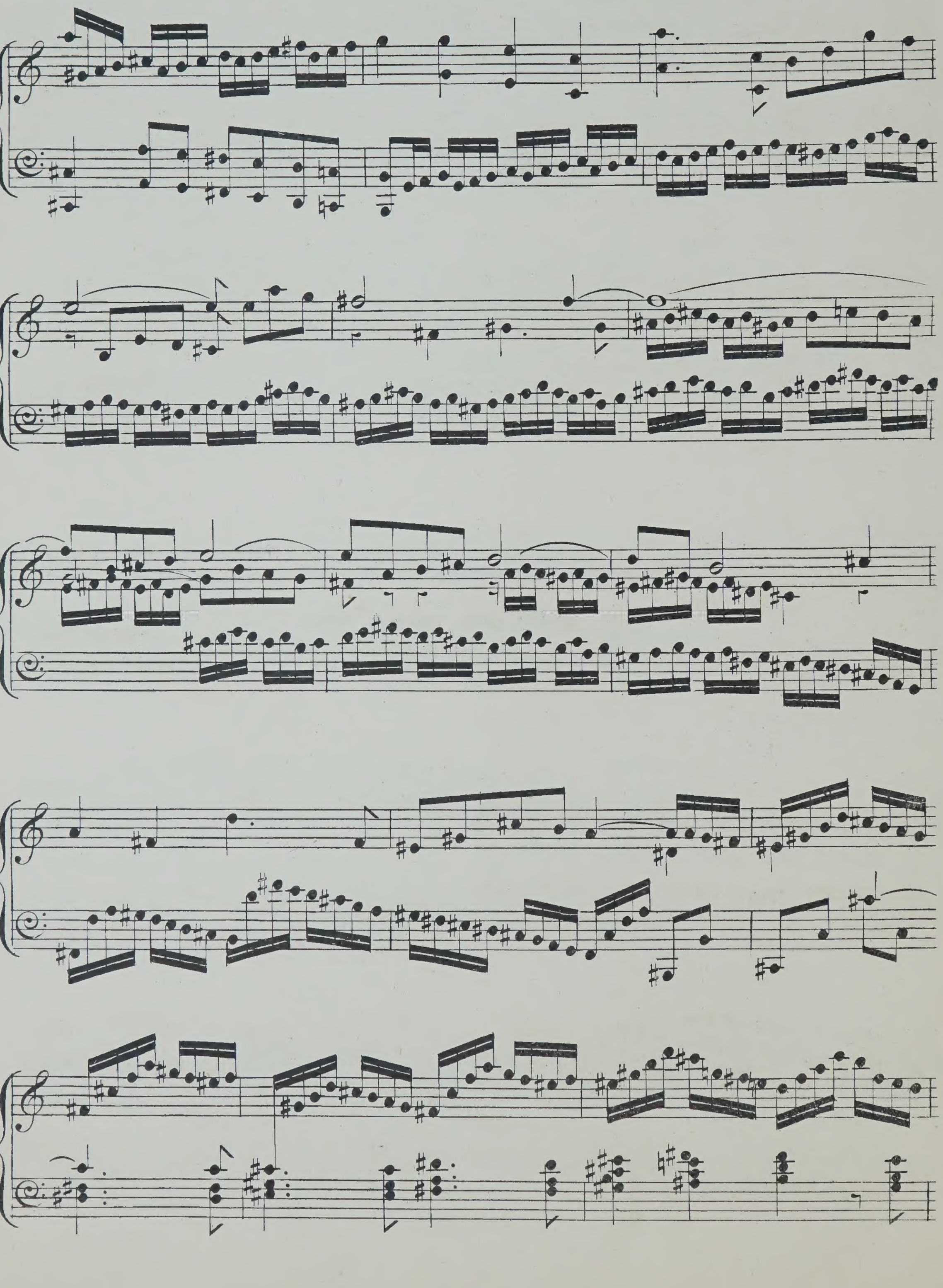
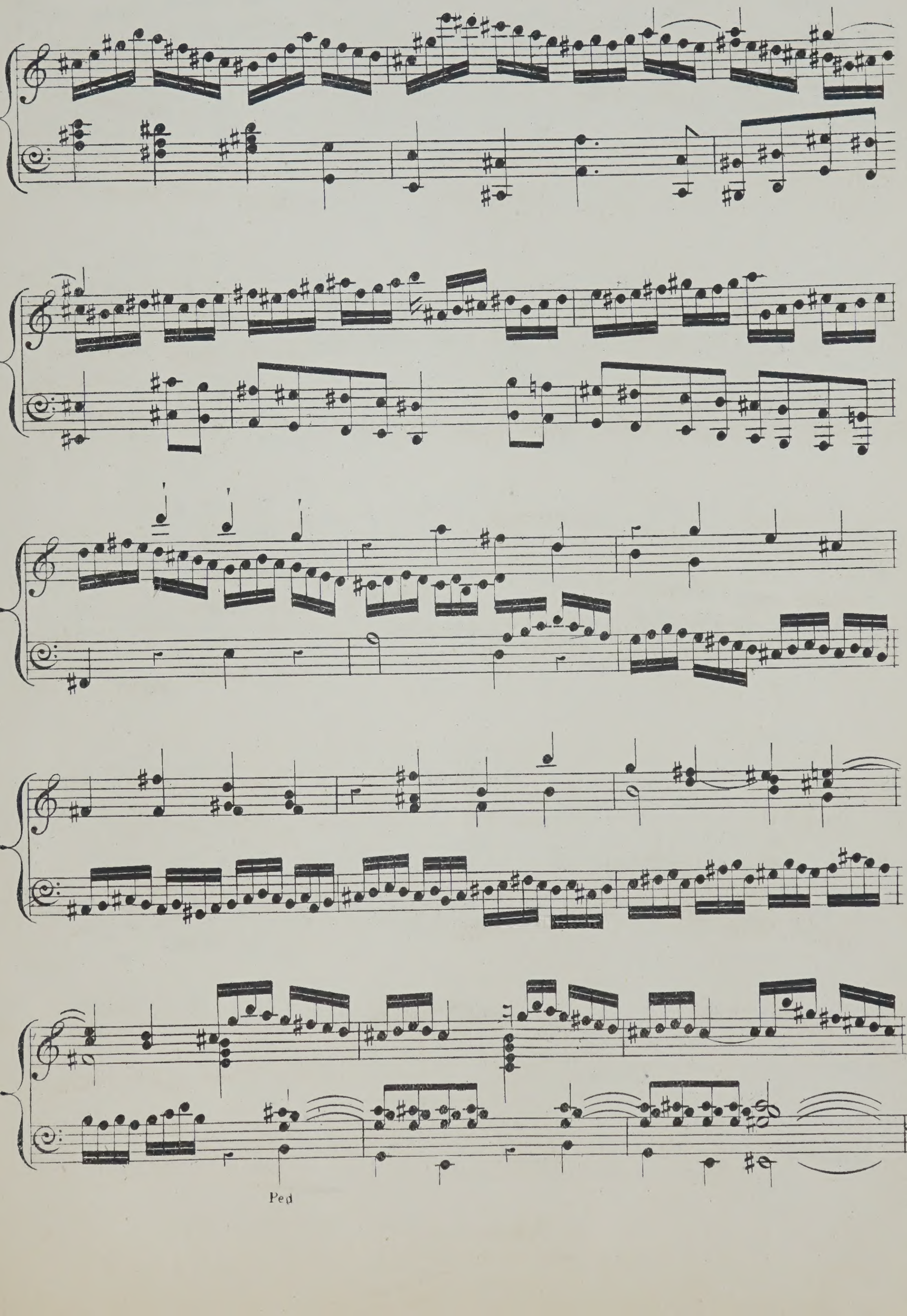
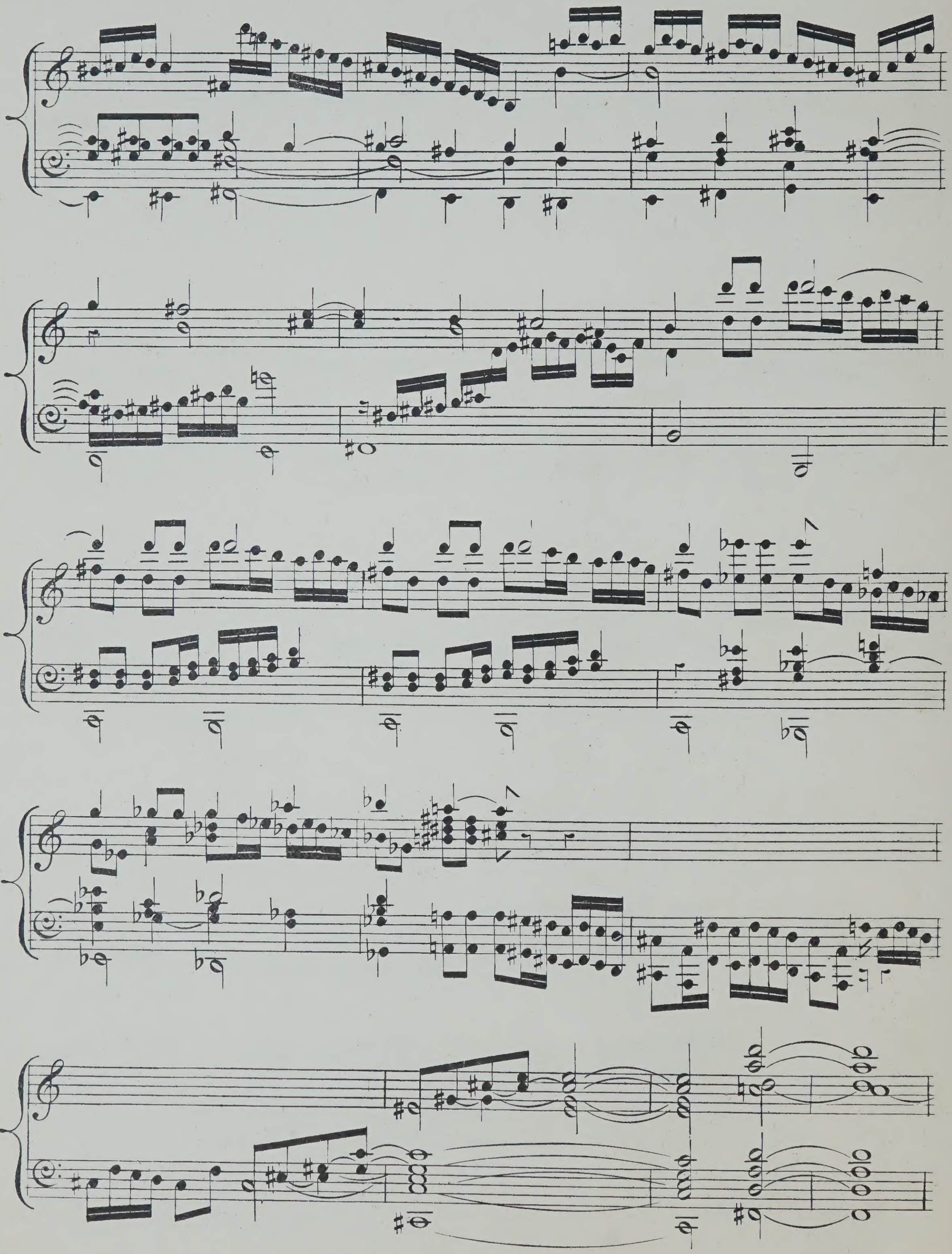
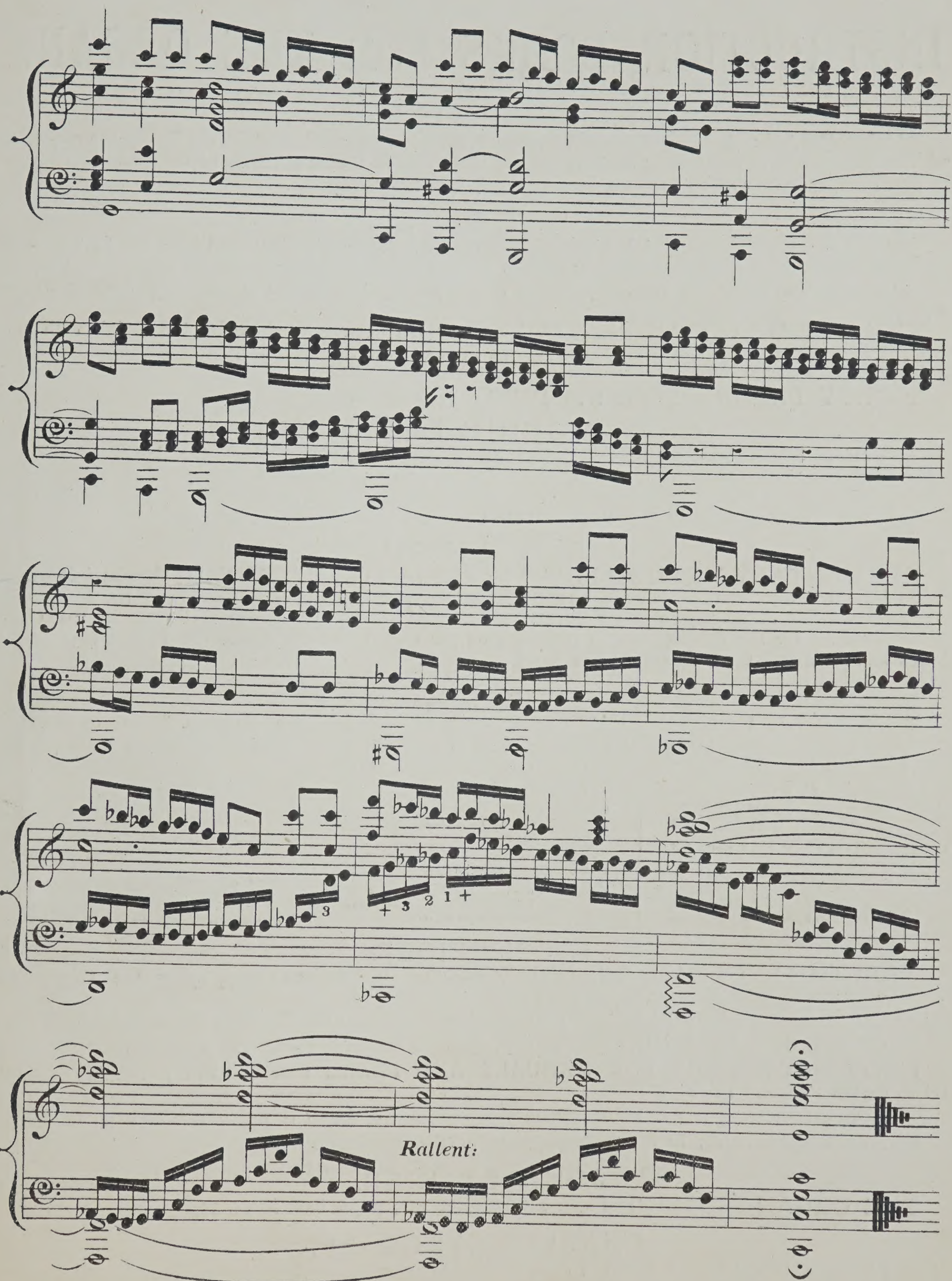

Ped
On a C Organ, see below.




Ped




3
+ 3 2 1 +
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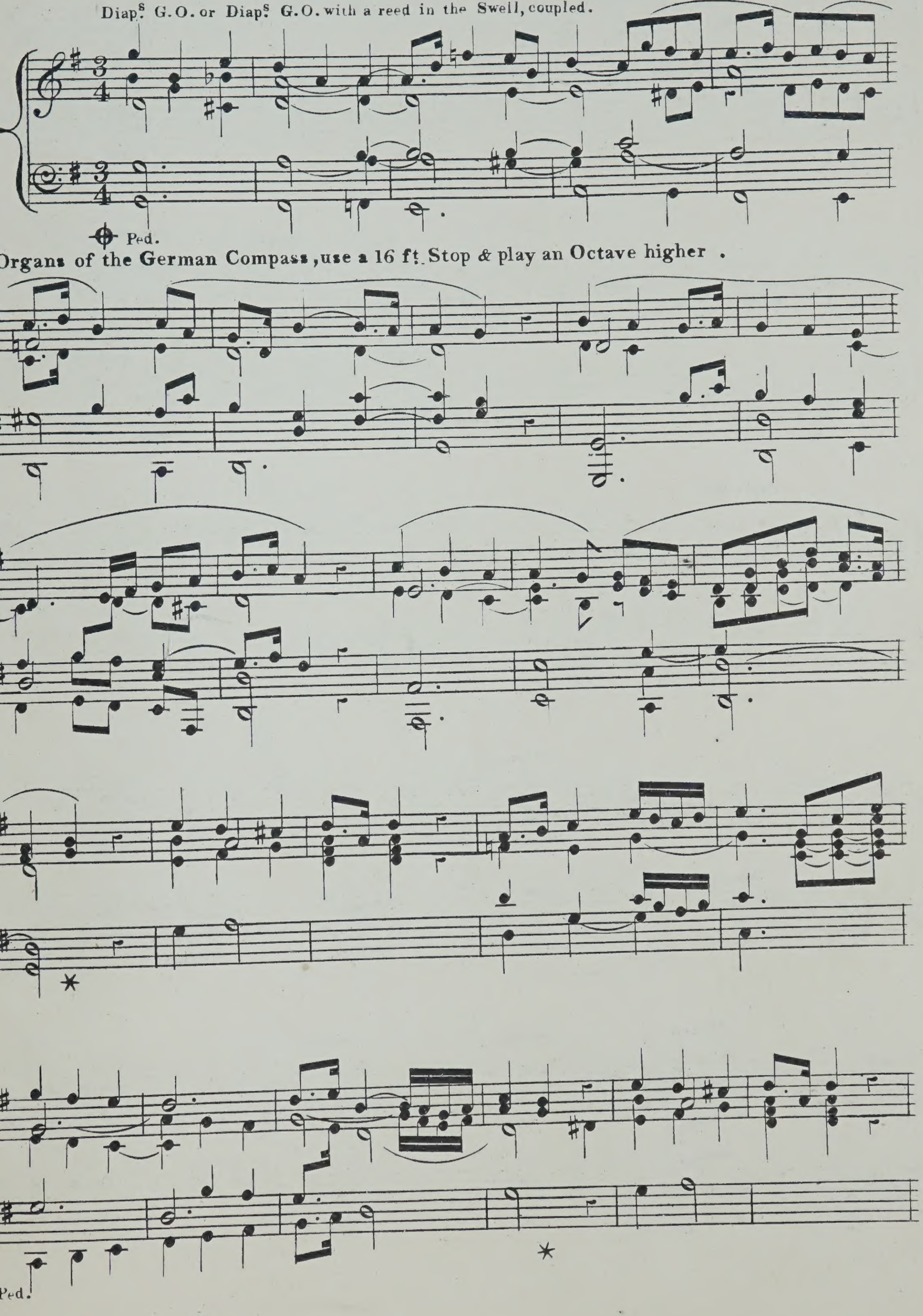
N.o 1.



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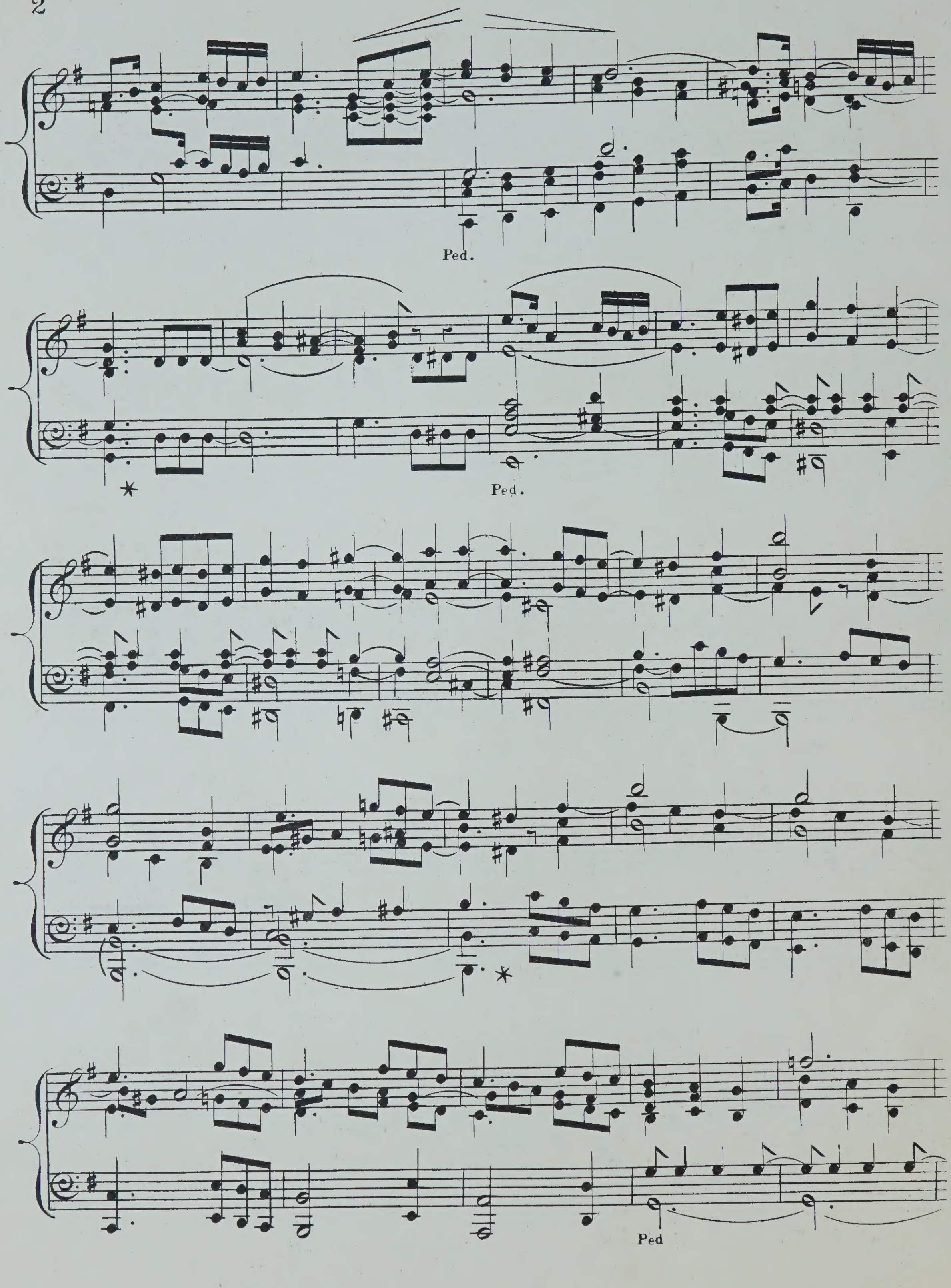
Ped.
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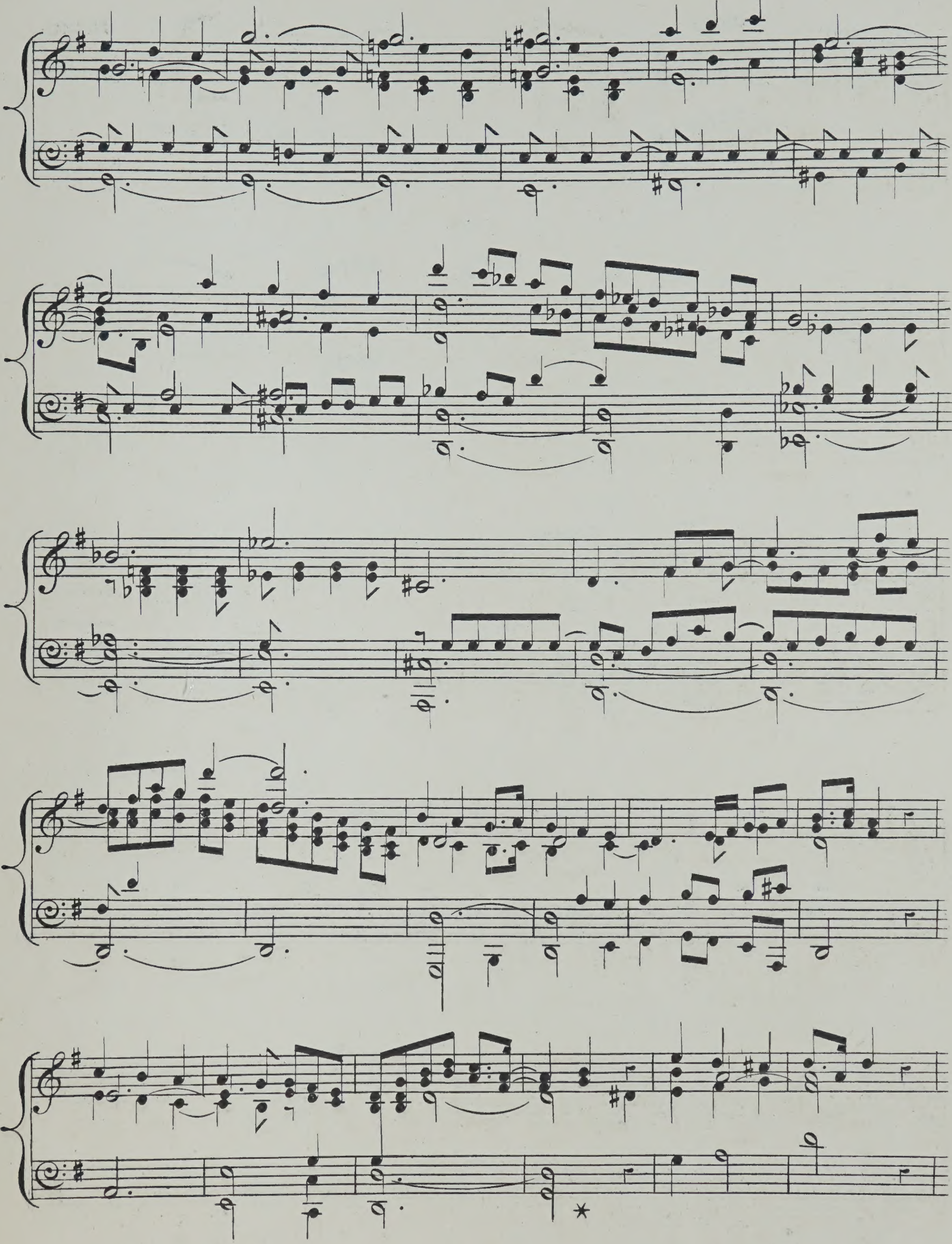
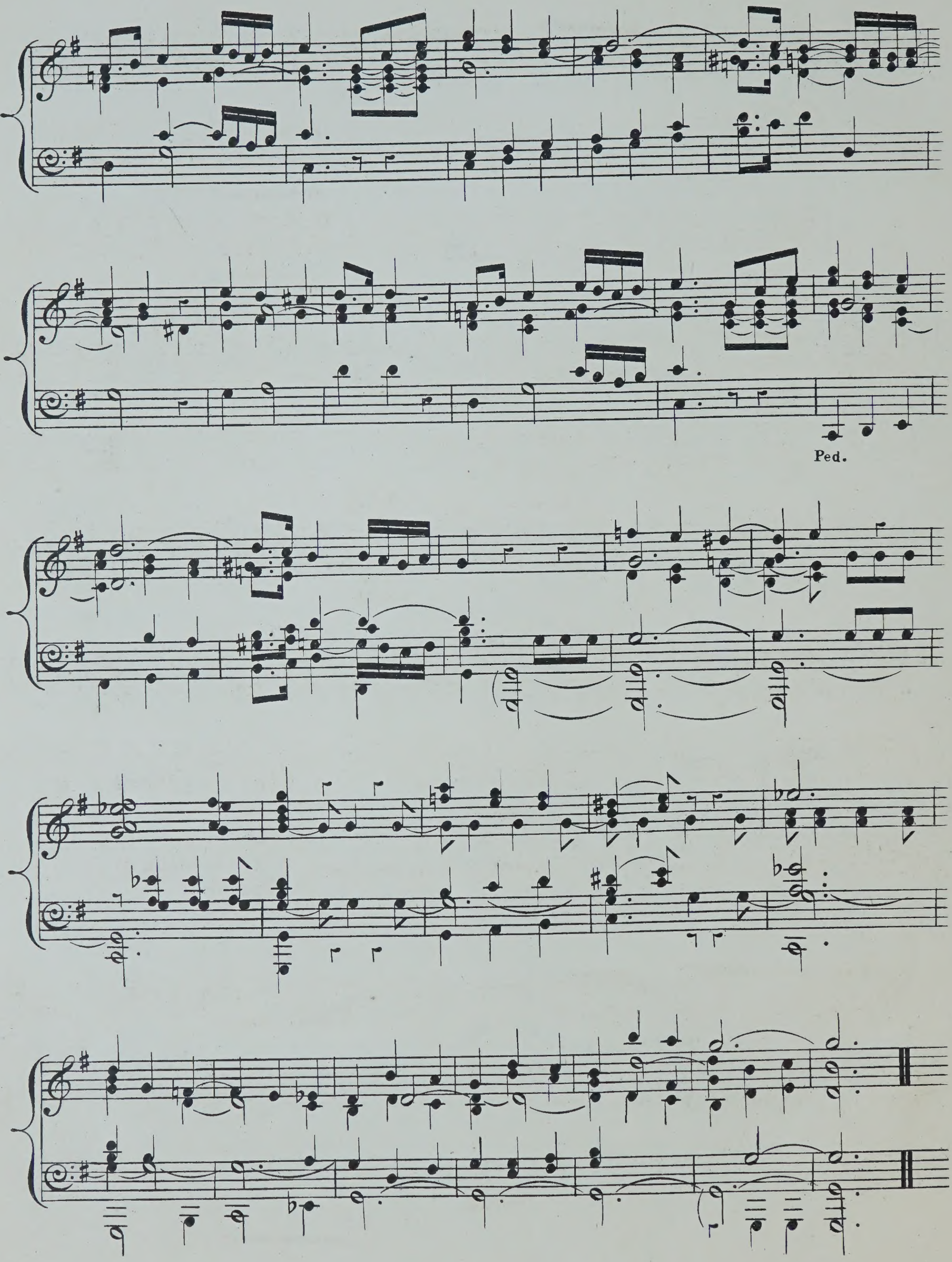
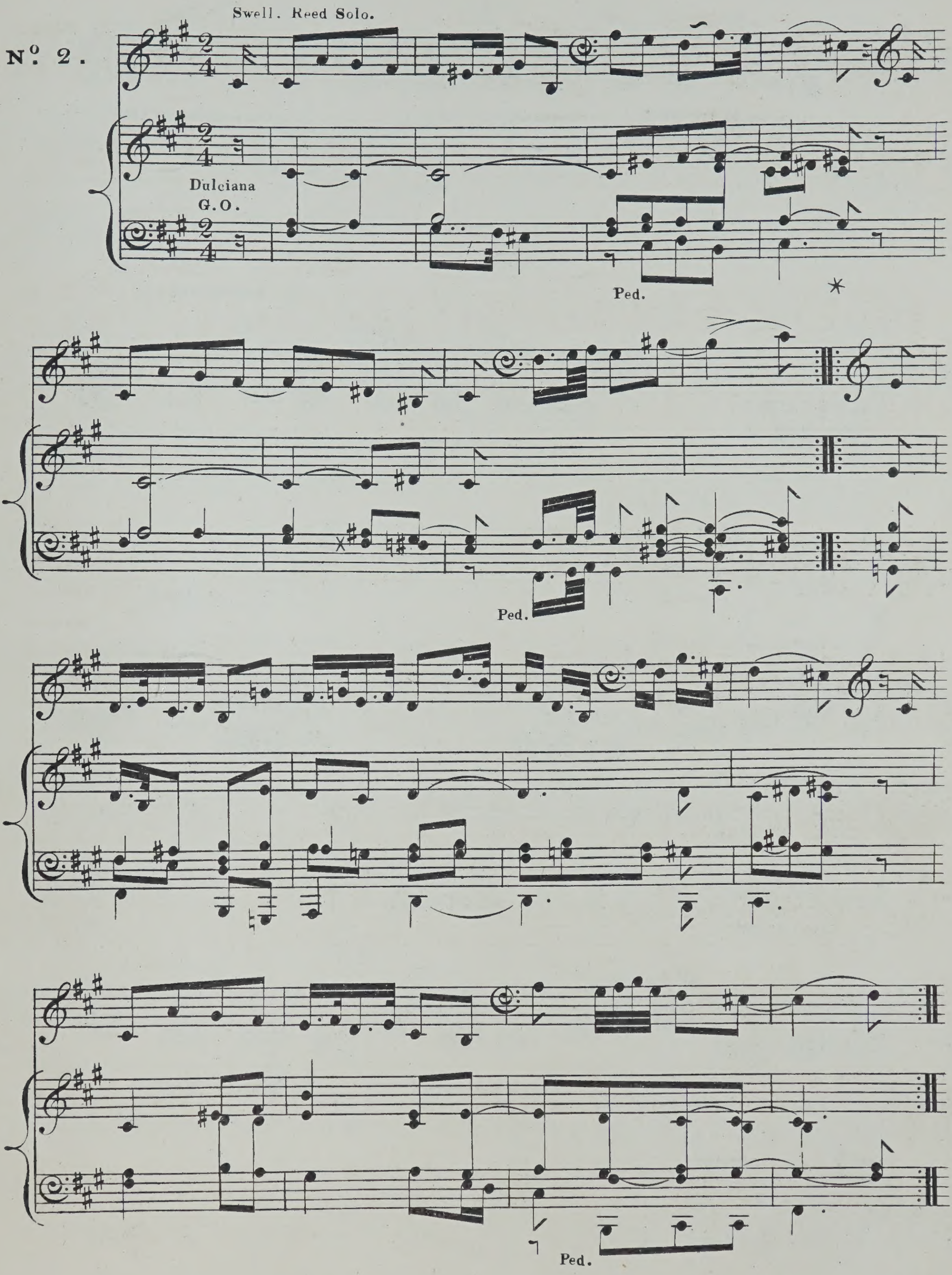
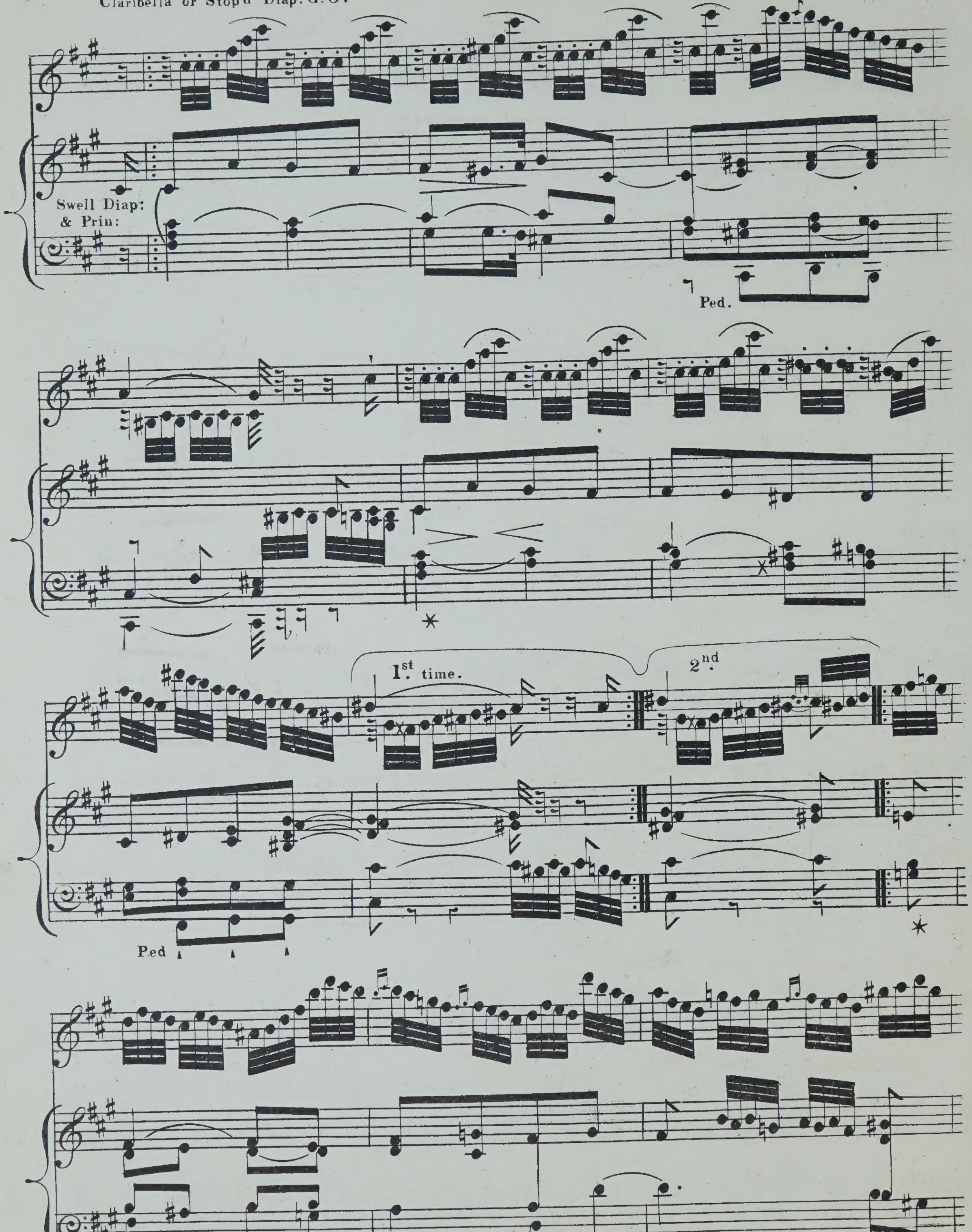



Ped.

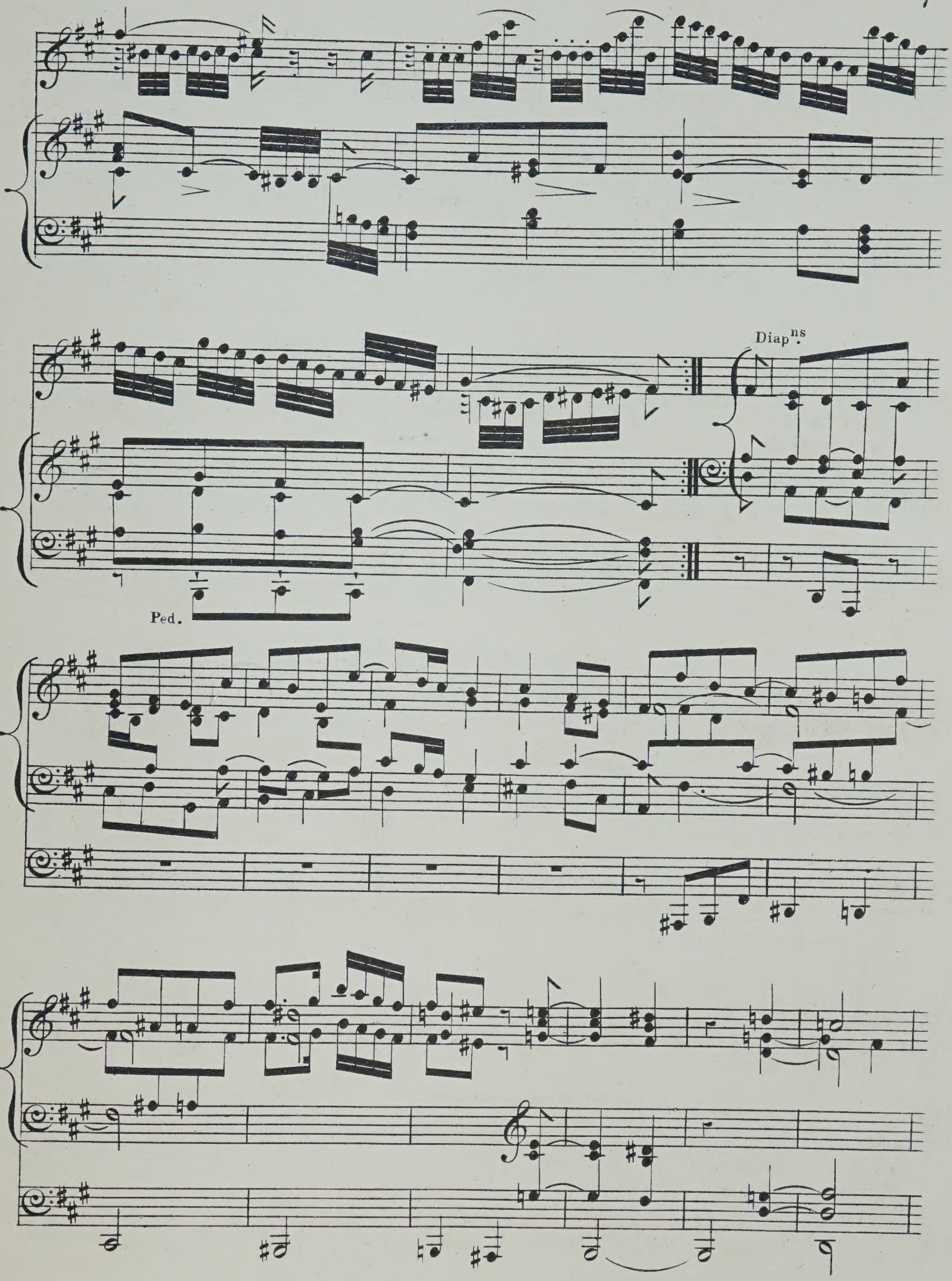
Nº 2.

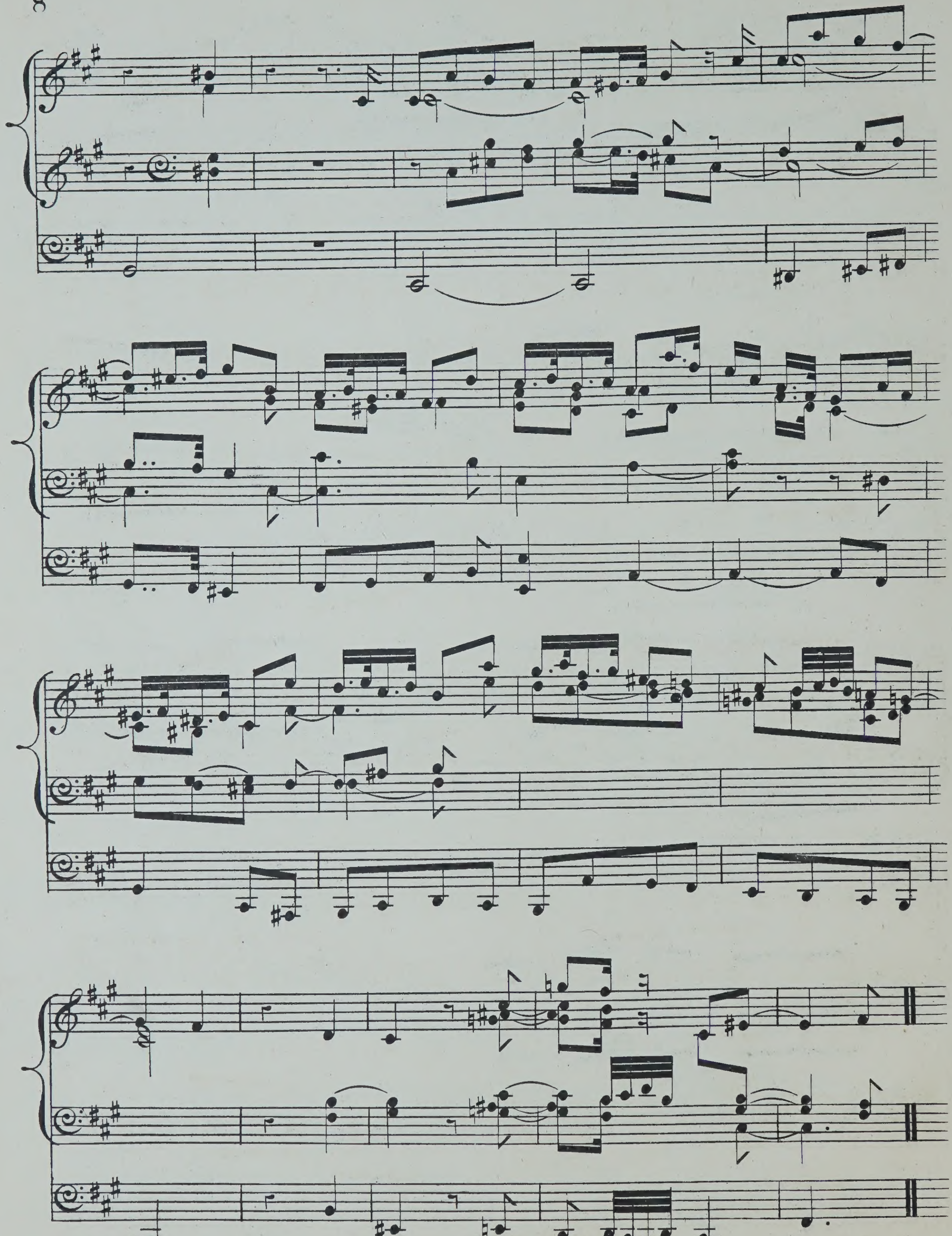

Swell. Reed Solo.
Dulciana
G.O.
Ped.
Ped.
Ped.



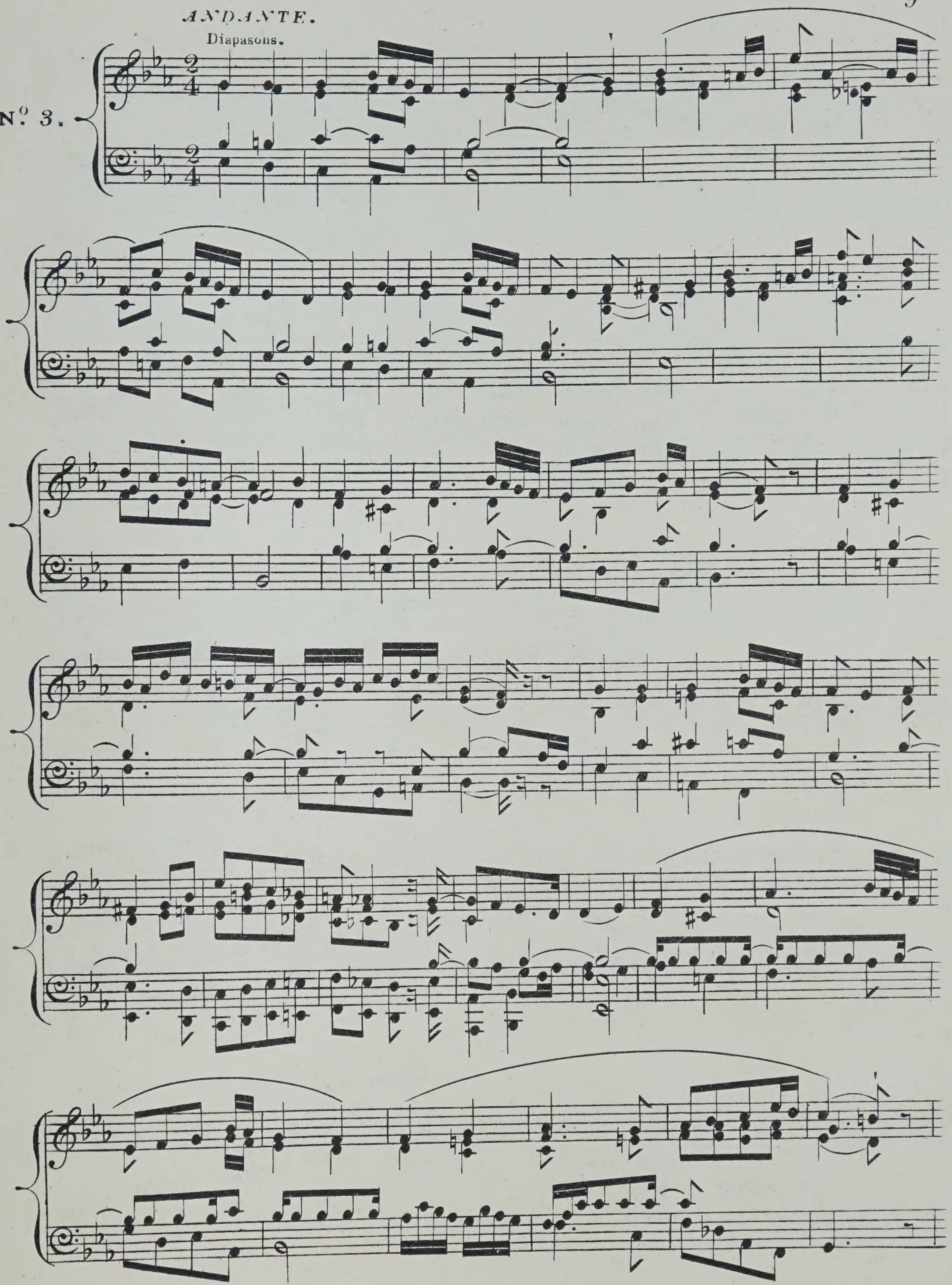
Claribella or Stop'd Diap: G.O.

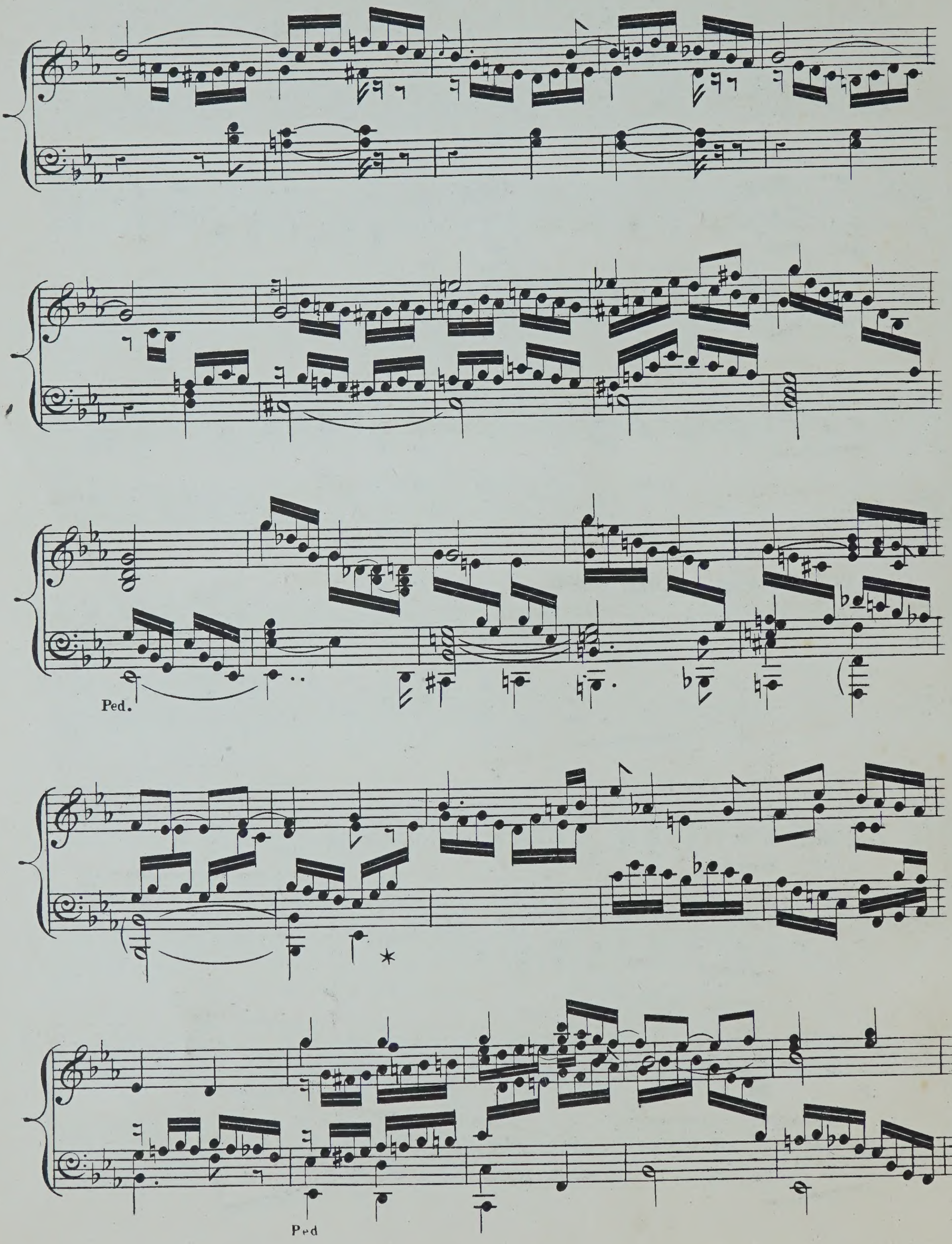
Swell Diap: & Prin:
Ped.
1st time.
2nd
Ped


Diapns.
Ped.



N.º 3.


ANDANTE.
Diapasons.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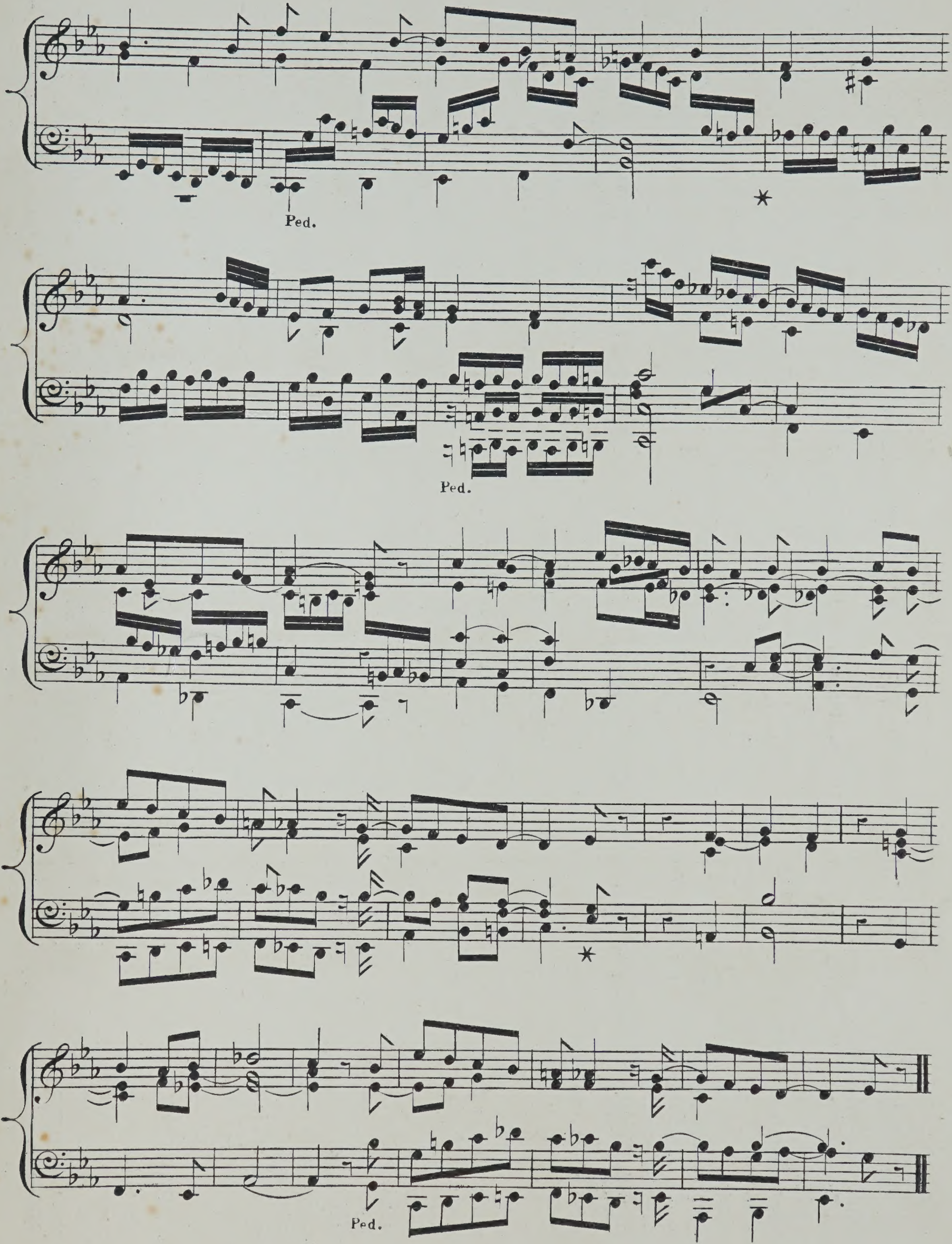
Ped.
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ORIGINAL COMPOSITIONS FOR THE ORGAN.

HENRY SMART.

No.		s.	d.
1.	Choral, with Variations	1	6
2.	Two Trios	1	6
3.	Grand Solemn March	2	0
4.	Andante, No. 1, in G major	1	6
5.	Andante, No. 2, in A major	1	6
6.	Andante, No. 3, in E minor	1	6
7.	Six short and easy pieces, Nos. 1 & 2	1	6
8.	Do. do. ,, 3 & 4	1	6
9.	Do. do. ,, 5 & 6	1	6
10.	Air, with Variations and Finale Fugato	3	0
11.	Twelve short and easy pieces in various styles, Nos. 1 to 4	2	6
12.	Do. do. ,, 5 ,, 8	2	0
13.	Do. do. ,, 9 ,,12	2	6
*14.	Prelude in A, Postlude in C	1	0
*15.	Prelude in E flat; Introductory Voluntary in B flat; Andante Grazioso	1	6
*16.	Postlude in D	1	6
*17.	Twelve short Interludes	1	6
*18.	March in G	1	0
*19.	Easy Preludes in F and G	1	0
*20.	Minuet in C	1	6
*21.	Festive March in D	1	6
*22.	Postlude in E flat	1	9

J. BAPTISTE CALKIN.

No.		s.	d.
1.	Andante (varied)	1	0
2.	Hommage à Mozart Choral Fugue	2	0
3.	Marche Religieuse Allegretto	2	0

J. BAPTISTE CALKIN—CONTINUED.

No.		s.	d.
4.	Andante expressivo Organ Study on Pleyel's Hymn-Tune Hommage à Haydn	2	0
5.	Allegretto Religioso Minuet and Trio	2	0
6.	Festal March Hommage à Mendelssohn	2	0
7.	Harvest Thanksgiving March Two-part Song without words	1	6
*8.	Minuetto	1	0
9.	Andante con moto, Op. 101	1	0
10.	For Holy Communion	1	0

GUSTAV MERKEL.

No.		s.	d.
1.	Sonata in D minor (Originally written as a Duet)	3	0
2.	Fantasia in E minor	1	0
3.	Twelve short Preludes	2	0
4.	Pastorale in G Adagio in F	1	0
*5.	Pastorale in G	1	0
*6.	Prelude in G Triple Fugue in G minor Postludium Andantino	1	0
*7.	Moderato in F Pastorale in A Pastorale in D	1	0
*8.	Allegretto in A Allegro in D	1	0
*9.	Overture in C minor	1	0
*10.	Three short pieces *a.* Andantino in G; *b.* Allegro in C; *c.* Allegro in D Prelude in E flat	1	0
11.	Three short pieces *a.* Andante in B flat; *b.* Allegretto in D; *c.* Andante in G	2	0
12.	Ten Preludes	2	0

E. SILAS.

No.		s.	d.
1.	Allegro Moderato	1	0
2.	Andante	1	0
3.	Prelude	1	0
4.	Andante	1	0
5.	Fantasia	1	6
6.	Pastorale	1	0
7.	Canzonetta	1	0
*8.	Andante in C Melody in C	1	0
*9.	Introduction and Fugue	1	0
*10.	Prelude in D Fugue in C minor	1	0
*11.	March in B flat	1	0
*12.	Sonata in F	2	6
*13.	Minuetto in F	1	0
*14.	Fantasia on St. Ann's Tune	1	6
*15.	Melody in E minor	1	0

FREDERIC ARCHER.

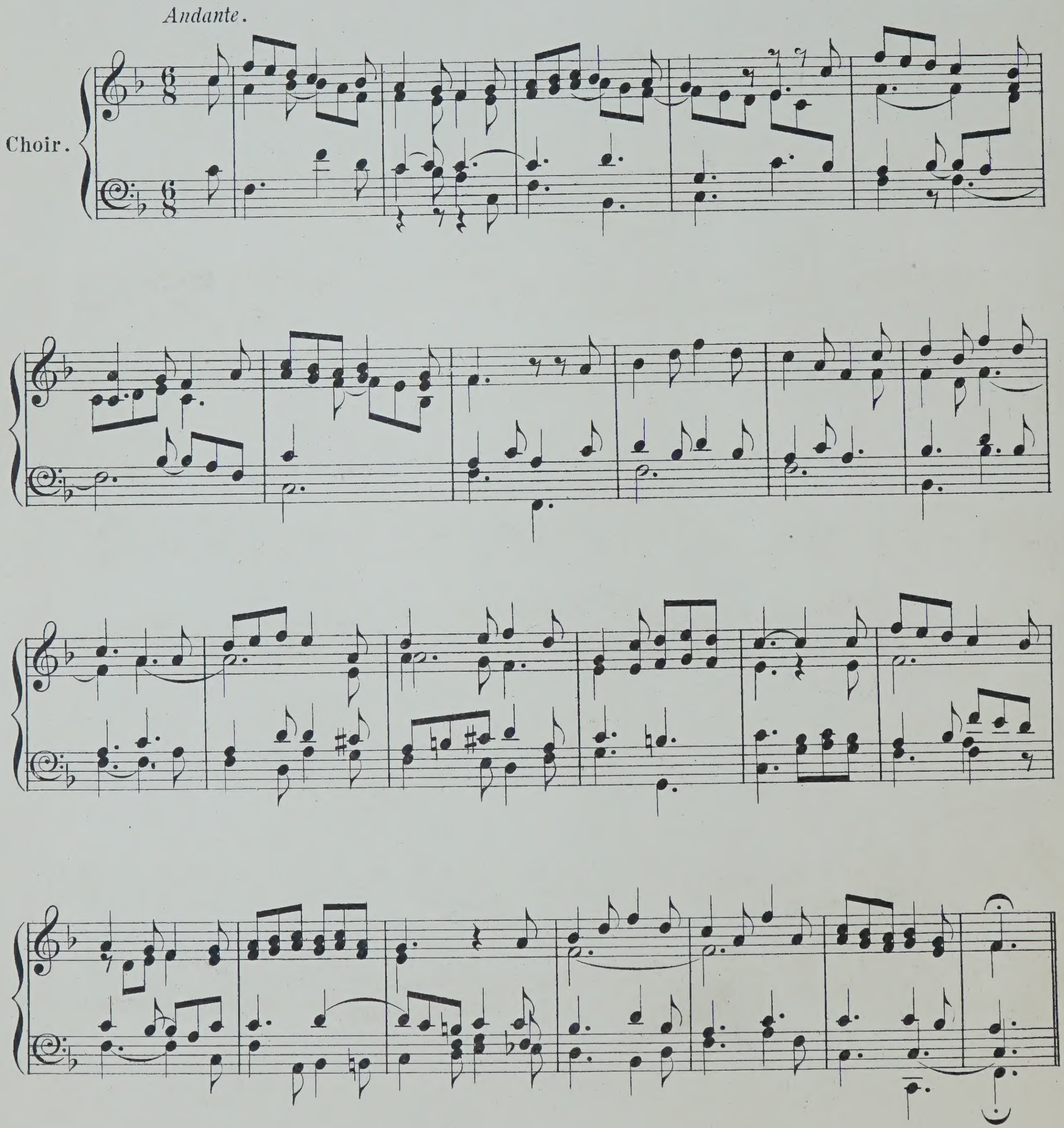
No.		s.	d.
1.	Andante in D	1	0
2.	Andante in F	1	0
3.	Andante in A	1	0
4.	Concert Variations	2	0
*5.	Allegretto in E, and Prelude in G	1	0
*6.	Motivo in B flat, and Fugue in D minor	1	0
*7.	Marche Triomphale	1	6
*8.	Allemande	1	0

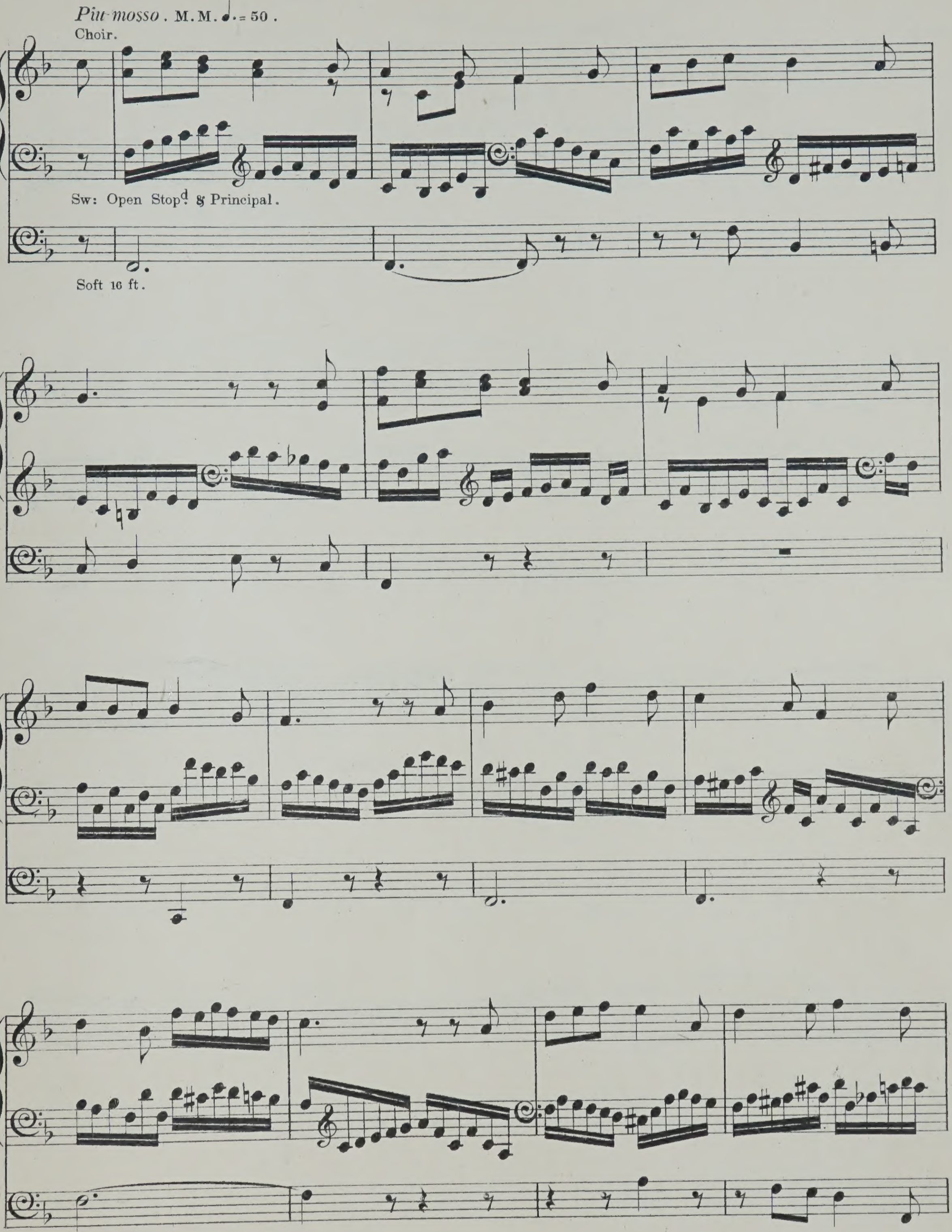
* *From the "Organist's Quarterly Journal."*

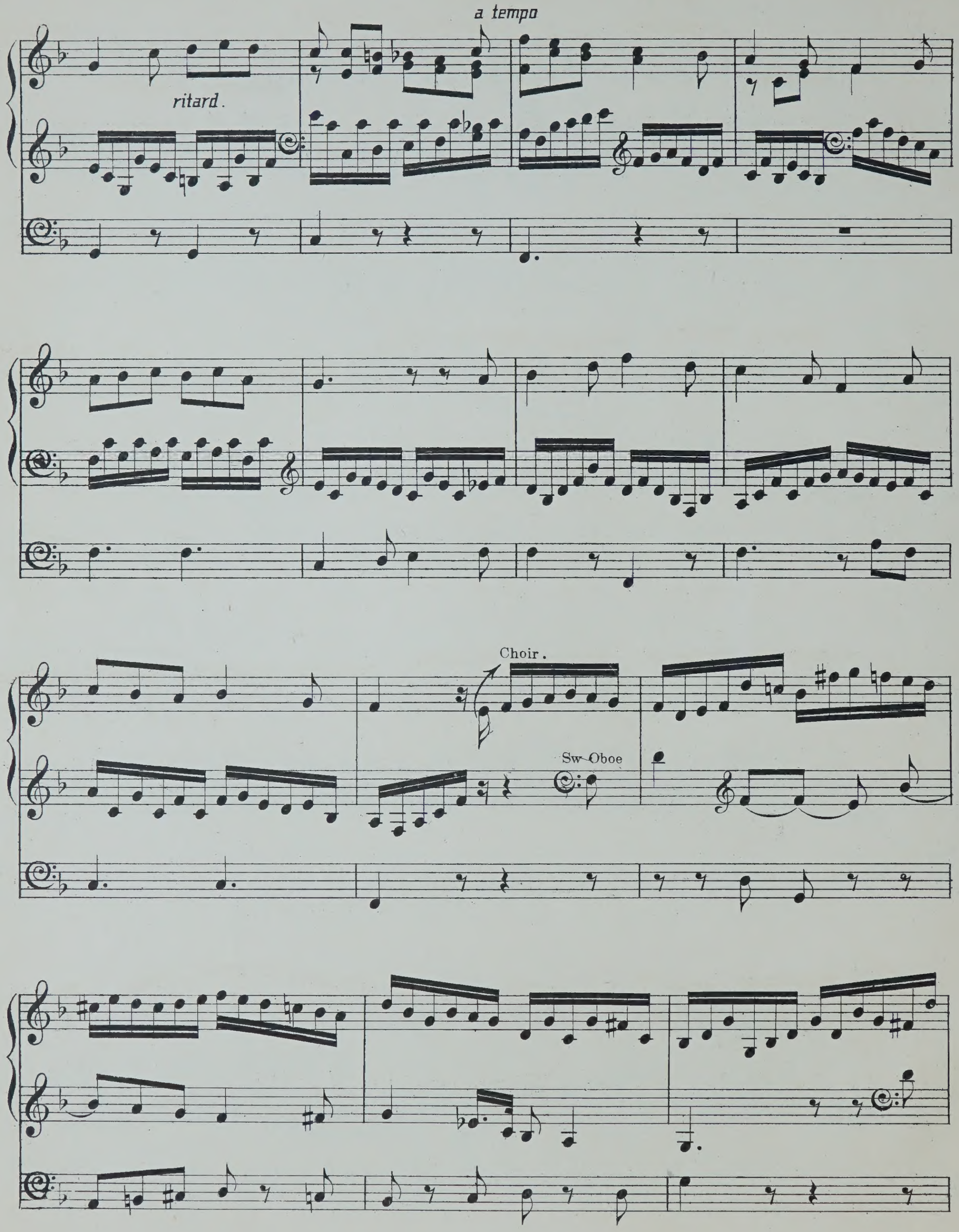
LONDON AND NEW YORK: NOVELLO, EWER AND CO.

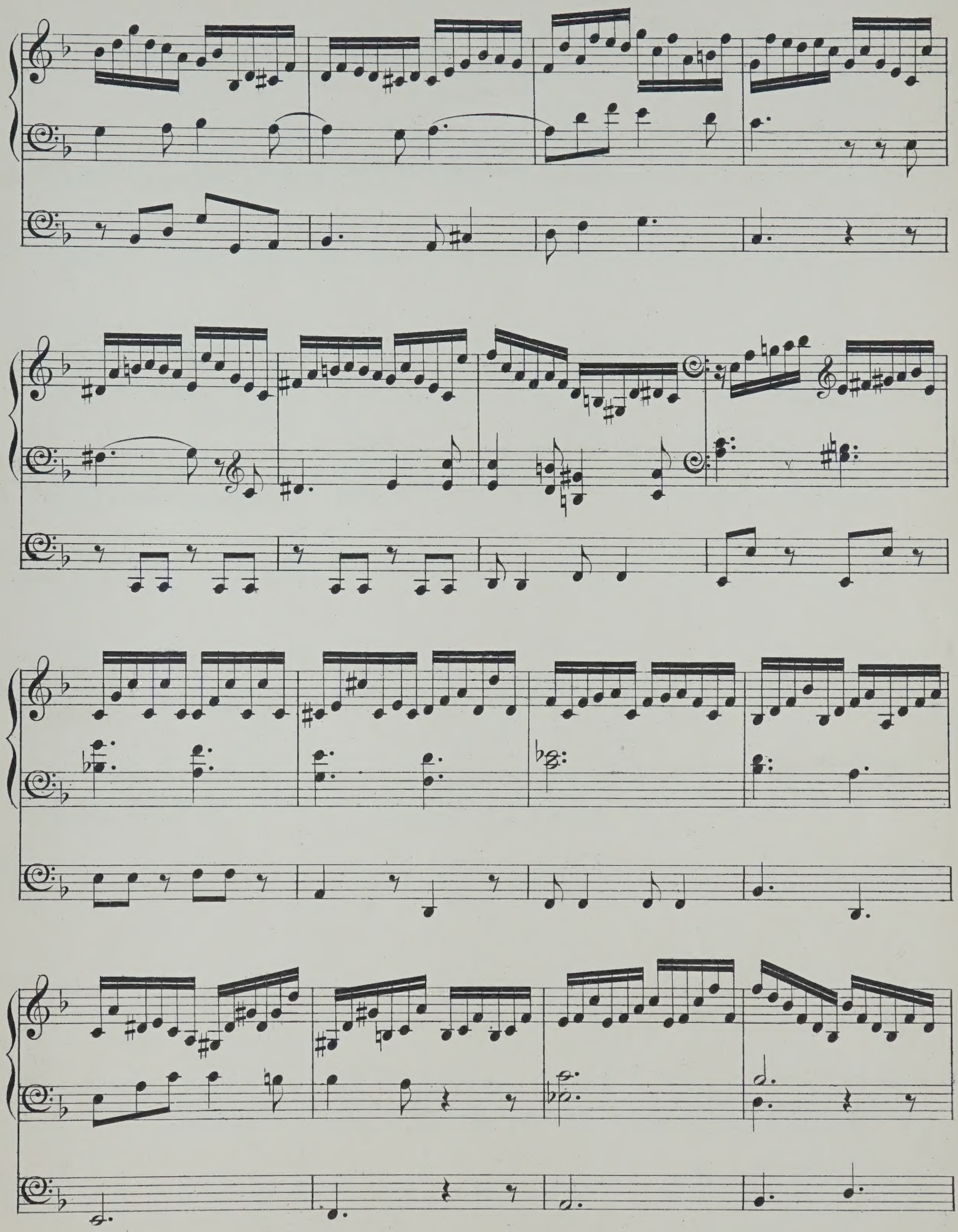
HOLSWORTHY CHURCH BELLS

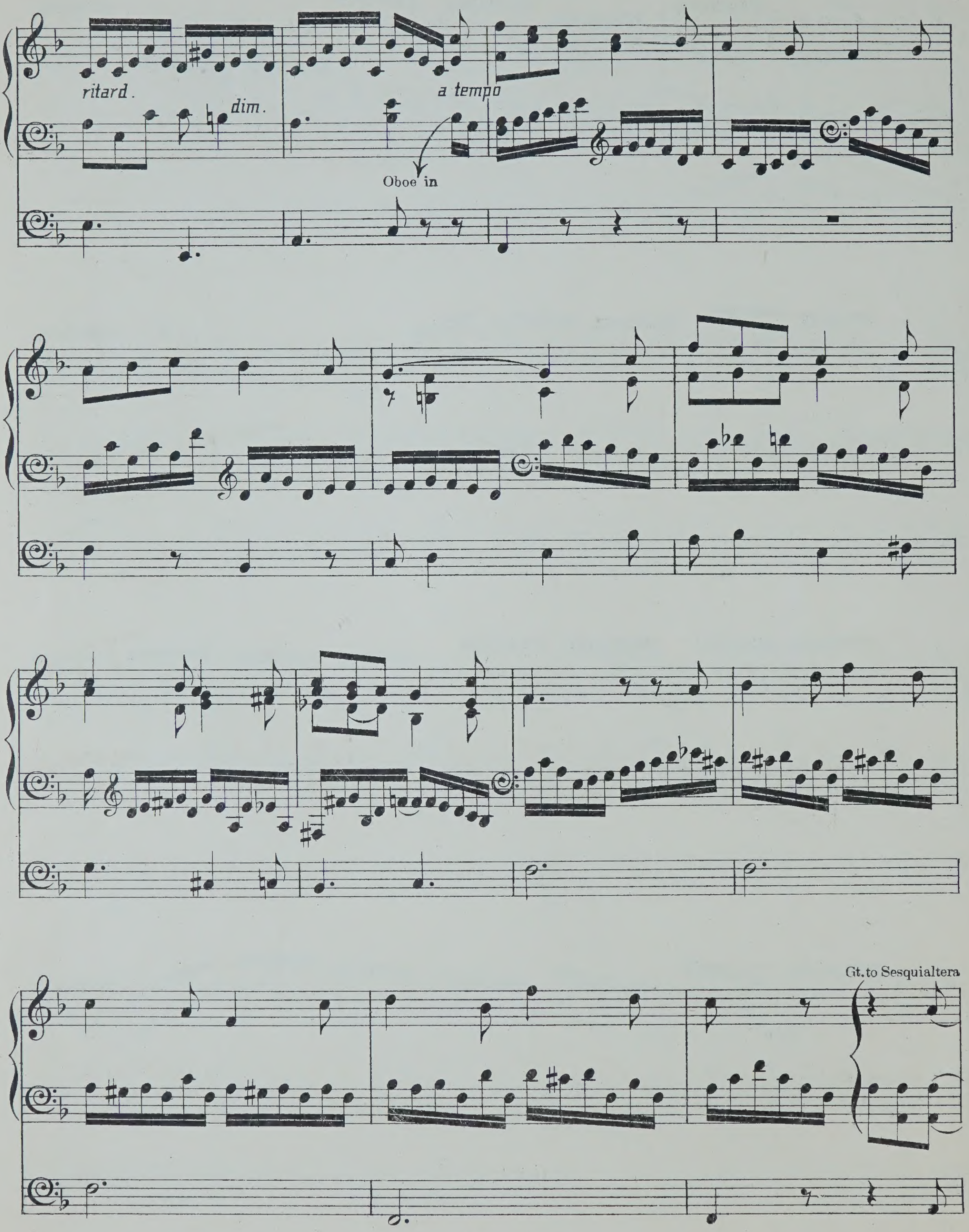
S. S. WESLEY.

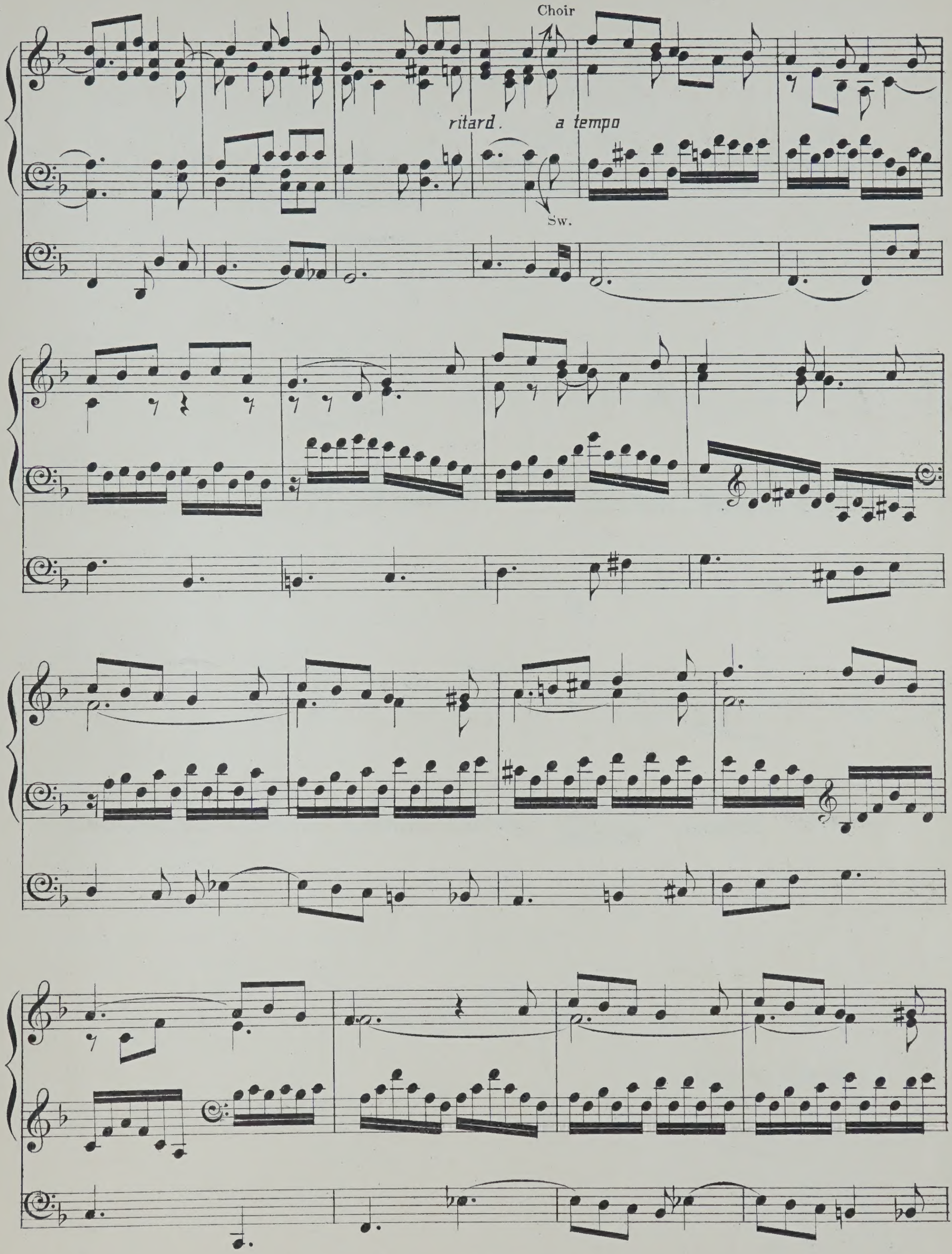

Andante.
Choir.

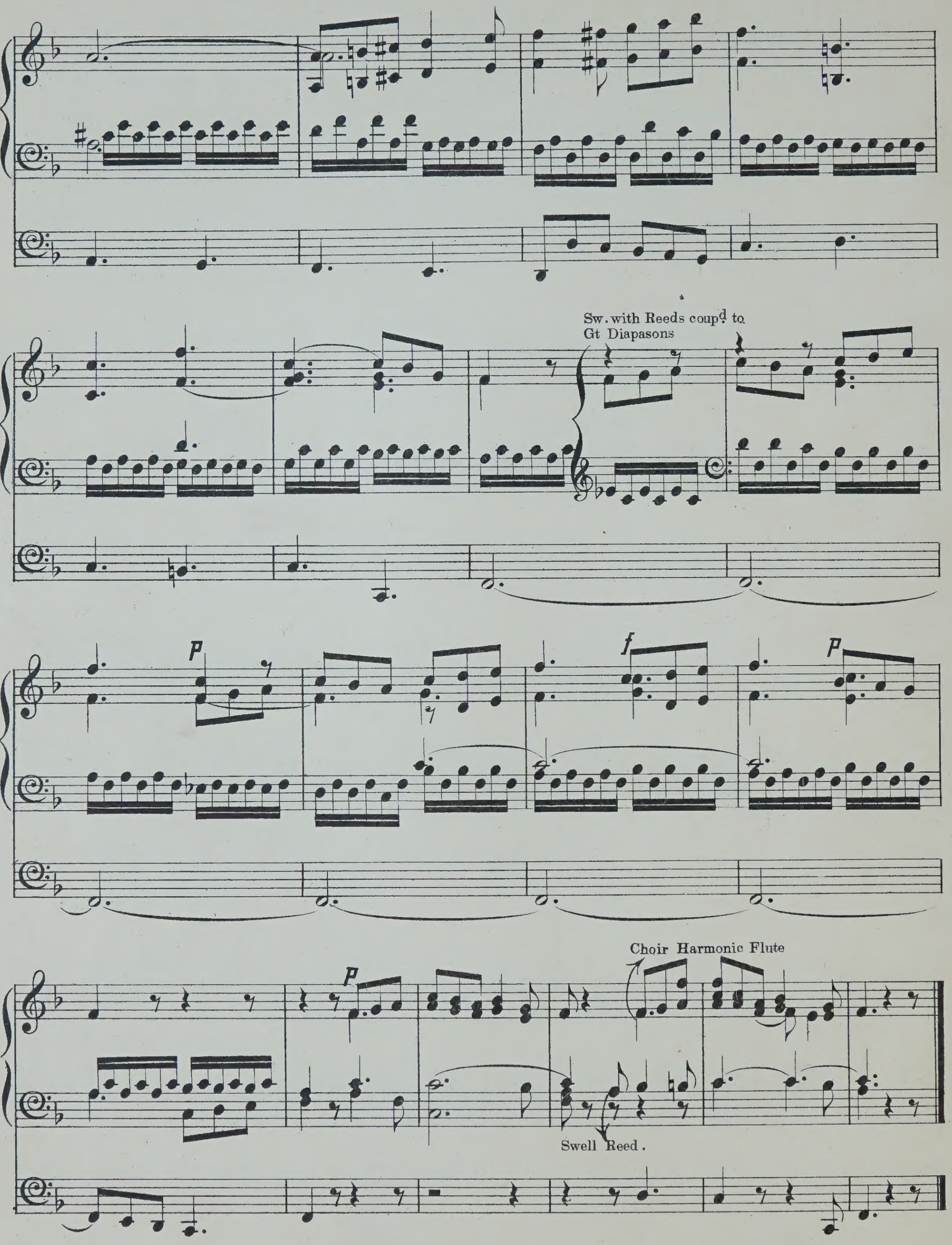

Piu mosso. M.M. ♩. = 50.
Choir.
Sw: Open Stopd. & Principal.
Soft 16 ft.


a tempo
ritard.
Choir.
Sw Oboe




ritard.
dim.
a tempo
Oboe in
Gt. to Sesquialtera


Choir
ritard.
a tempo
Sw.


Sw. with Reeds coupd. to Gt Diapasons
p
f
p
p
Choir Harmonic Flute
Swell Reed.